

George Arliss on Acting and Playwriting

FEBRUARY 14, 1912

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THE NEW YORK
DRAMATIC
MIRROR



White, N. Y.

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AMERICAN AND FRENCH FARCES AND SCOTCH COMEDY



THE NEW YORK
**DRAMATIC
MIRROR**

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The Show Flower of Genius

AT least one of the leading American producing managers has formulated and strictly adheres to the rule of never starring a married woman. In cold blood, this doubtless sounds like primeval, barbaric cruelty, because it deprives the actress ambitious for this particular kind of dramatic fame of all the domestic life which is generally supposed to constitute the chief glory of the sex. Nor does the apparent reason for this regulation alleviate the case. The manager has satisfied himself either that an unmarried star is far more amenable to management and more conscientious in her dramatic toil when undistracted by the incessant demands of a family, or else that the public takes more sympathetic interest in a star who has her being solely for the sake of the theatre.

Another aspect, however, presents itself, which, however distant from the mind of the manager, is worth recording. It applies not only to women of the stage, nor, indeed, only to the stage, but quite as much to those enrolled in nearly every other form of artistic pursuit. In baldest terms, the greater the artist, the less suited he is to domestic life. It is generally believed, and quite correctly, that the elements which contribute to genius of almost every variety, detract from success in rearing a family. Such an idea could never have gained currency without some foundation on fact, and those with no more than a modicum of history at their finger tips will not be at a loss for examples to prove their contention.

JOHN MILTON and FRANZ LISZT have come down to posterity as the stock examples of incompatibility for diametrically opposite reasons, although both reasons were merely divergent manifestations of the working of genius. Whether the divine spark sets fire to Puritan or to romantic material, it creates enough of a conflagration to heat a house to an undesirable temperature for continued residence. The fire on the hearth is a more moderate species of combustion and can be covered with ashes when convenience requires. When genius breaks into flame, a whole fire department is as ineffectual in checking it, as the civic resources of San Francisco were ineffectual after the earthquake. No external force can bridle genius, as even XANTHIPPE discovered. If she failed, who can hope to succeed? A great mind knows no law but its own. PEGASUS flies where and when he will, regardless of everything but the compulsion of his own nature, and however contemporaries may deplore the immediate disasters incident to his flight, posterity usually forgets the disasters in admiration of the aerial feat.

The vagaries of genius have so long amazed the world that it has become bromidic to speak of the matter. These oddities, which result from a genuine carelessness about everything except the one absorbing idea, must never be confused, however, with the performances of people who deliberately take thought about making themselves eccentric, for genius gives something in return for its curious disposition, while poseurs give nothing and have nothing to give.

The story does not end here. Distinguished ability manifests extreme reluctance in reproducing itself. PHILIP OF MACEDON and his son ALEXANDER furnish almost the only case in ancient history of the family mantle's descent intact; usually the garment is only a tattered remnant by the time a son inherits the heirloom, a thing to rouse pity rather than wonder. On the modern stage the names of the SOTHERNS, the DREWS, and the BARRYMORES have been famous for two generations in America, but for the most part the dramatic flame, like all others, burns out after a

brief brilliance, leaving only dim embers behind. The stock comes to a glorious flower, which saps the vitality of the plant and makes it sterile for the rest of eternity.

Botanists are familiar with the dogwood tree, which, bursting into bloom, covers the May hillsides with drifts of shining white. Beautiful as they are, these show flowers are incapable of reproduction; they bear no pollen. Beneath their ivory petals cluster little, greenish flowers, from which, despite their very ordinary appearance, grow the seeds of future trees. Genius is the show flower of the human race. It exists solely for itself, relying for immortality upon the memory of man, whereas the normal person finds his truest immortality in the perpetuation of the family name instead of his own individual name.

Although WILLIAM SHAKESPEARE acquired a title for his father, his only son never lived to inherit the honor. The poet's last direct descendant was a granddaughter who never married. Great names have a habit of disappearing from the face of the earth, or else of degenerating into most commonplace material. Even the combination of WAGNER and LISZT blood has not produced anything extraordinary for posterity, and such names as FORREST, MACREADY, CIBBER, SIDDONS, and KEMBLE belong to the past, and not to the present. Although it is easy enough to mention families like the TERRYs, the BOUCICAULTs, the IRVINGs, the BOOTHs, and the JEFFERSONs, who have been identified with the stage for a century or more, reference to genealogical tables indicates that where more than one member of a family has shown superior brilliance, they are related collaterally and not directly. In the vast majority of cases theatrical fame of the first rank—like every other kind of fame—rests on the achievements of one man or woman, from whom his relatives have acquired a vicarious and reflected glory to enhance their own milder importance.

Genius appears to be a very jealous taskmaster, insisting upon absolute immolation of its devotee. Every energy must be bent to one end, and everything that hinders must be sacrificed. It entails a distortion of personality, a one-sided development that so far lacks balance as to approach insanity. The genius sees his own work through the small end of the telescope and reverses the instrument to look at anything else. It is simply another application of the familiar adage that no man can serve two masters. The more he involves himself in the net of his chosen calling, the less he sees the turmoil of the remainder of the world. EDISON is an inventor and NAPOLEON was an empire builder. The Corsican general seized instinctively on every detail of human existence which could be used to forward his schemes, and this gave him what appeared to be a tremendous versatility of interest, whereas in reality it simply heightened the unity of his labors. We cannot quarrel with the concentration which refuses to see but one thing, for great men are the brothers of HERCULES, who carried the world on his shoulders.

The actor who would win fame has to be as eager to put himself in chains to his professions as most people are anxious to escape from slavery. From his own strength he spins his reputation as the spider weaves her web. The very sensitiveness that is most efficient behind the footlights is the least domestic quality that could be mentioned. Professionally, the actor lives for his public, and if he is a great artist he cannot forget it, much as the idea may sometimes weary him. Both by the temperament cultivated by his calling, and by the desultory system of living necessitated by his environment, the actor is about as little fitted for serene family existence as anybody that can be mentioned.



THE USHER



THE Pittsburgh *Gazette* makes a plea for the right to hiss sentiments of a play, rather than the players. This suggestion leaves THE MINNION in a rather helpless state, argumentatively speaking, for if anybody wants to hiss the remarks of a villain, nothing on earth can alter his tastes. The *Gazette*, however, specifies its belief in the efficacy of hissing "offensive or indecent suggestion." If a play is as bad as that, it seems that a spectator might with perfect propriety and dignity leave the house where his sensibilities have been outraged. That is what he would do in private affairs; why not in public?

As for breaking into a scene with applause or disapproval, it is all a barbaric survival. Who would think of interrupting a pianist in the middle of some brilliant work with a round of hand clapping? Then why, in the name of logic, spoil the continuity of an act in similar fashion? But, of course, we don't applaud by logic, but by emotion—which is a very different matter.

Montreal is to see a repertoire company, which had enjoyed distinction and popularity on its native heath, when Miss Horniman's organization from Manchester visits His Majesty's Theatre at Montreal for six weeks. In her repertoire are the following titles: *Candida*, Mary's Wedding, by Cannon; *Nan*, by Masefield; *Makeshifts*, by G. Robins; *Mollentrave* on Women, by Alfred Sutro; *The Little Stone House*, by Calderon; *The Silver Box*, by Galsworthy; *Raising the Whirlwind*, by Monkhouse; *She Stoops to Conquer*, by Goldsmith; *The Return of the Prodigal*, by St. Hakin; *The Thieves' Comedy*, adapted from Der Biederpeis of Gerhardt Hauptmann, by Chris Herne; *Sir Anthony*, by Haddon Chambers; *Chains*, by Elizabeth Baker; *Lonesome Like*, by Brighthouse, and *The Dear Departed*, by Houghton.

This is a fairly comprehensive list, it seems, and consists largely of plays that attempt more or less didactically the exposition of some vital human theme. Since that was the ideal of the New Theatre, it would be interesting to see the company in New York for purposes of comparison. As yet, however, no manager has volunteered to give us the chance.

Director Porter, who has been investigating the ticket speculation nuisance in Philadelphia, reported recently that the leading managements in the city have agreed to cease furnishing tickets to agencies, and that one more thorn is plucked away from the stem of human happiness. Almost simultaneously, the New York dailies are giving space to complaints from readers to the effect that the curb is again breaking into bloom with agents who have tickets for sale, or who particularly desire to direct pedestrians to nearby stores where tickets are dealt in. Evidently the incubus is even fonder of life than was thought.

As a matter of fact, there is only one possible remedy for ticket speculation, and that lies entirely with the public. As long as men are willing to pay advanced prices for seats, no amount of legislation, recommendation, or understanding will prevent tickets from being sold at advanced rates. If the public had backbone enough, or consideration enough for its less affluent members, to refuse their patronage to agencies—and there is a considerable party of such patrons, although they don't often rush into print—the agencies would wilt instantly.

It is very agreeable to fix the blame on somebody else, but in this case the blame—if blame it is—rests clearly on those who patronize the speculators.

Ninety-two years ago a gypsy caravan wandered

into Mumpf, a village on the frontier between France and Switzerland, seventeen miles from Basle. Felix and Esther Hayes, two of the wanderers, found accommodations in the Golden Sun—in room thirteen, tradition says—and here was born their daughter, to whom a monument is about to be erected. The family soon moved on, and the young Elisa grew up in Paris, where she sang in the streets until she went upon the stage and became the idol of the populace. She was then known as the wonderful tragedienne, Rachel. The statue in Mumpf represents her as Hermione, one of her famous roles.

The Ancient Order of Hibernians of Marion County, Ind., passed resolutions previous to the appearance of *The Playboy of the Western World* at English's Theatre, Indianapolis, not to attend the "alleged Irish play." This at least is a dignified proceeding, and admits of no debate on that point. An account of it should be preserved, because a century hence historians of the stage will cite it as an indication of the curious temper of the times.

The Guild of Catholic Women of St. Paul have adopted similar means on a more general plan. Six hundred women have pledged themselves to remain away from theatres that present plays inconsistent with their moral standard. In the pledge which they sign, it is implied that these ladies have always been doing this, and their object in publishing their pledge and in organizing is to make it more effective in encouraging others to follow suit.

In Los Angeles women are making a similar move to secure a public censorship of the theatre. The Highland Park Ebell Club, the California Badgers' Club and the Hollywood Woman's Club are co-operating with this aim.



White, N. Y.

Lola Benton

Marguerite St. Claire

Nell Bertrand

Eddie Foy

Claire Bertrand

Edna Dodsworth

Estelle Richmond

Clementina Dundas

Bessie Fennell

THE CHORUS FROM OVER THE RIVER



GEORGE ARLISS

REQUISITES OF ACTING AND PLAYWRITING



CHRISTMAS greens were still hanging, adorned with gay red bells that swung silently from the strands converging in the centre of the ceiling, for George Arliss celebrates his holiday in orthodox English fashion—which means that Christmas cheer lasts for twelve days. After the twelfth night one may return to a more prosaic existence for the remainder of the year with the pleasant sensation of having done everything in the proper form. The decorations lent decorous festivity to the simple and substantial respectability of the room. A mild and well-balanced place it appeared, a quiet refuge from the booming traffic in the streets leading to it.

As Mr. Arliss stretched his slippered feet out on the black angora rug before the ruddy coals in the open grate, he naturally turned to the play in which he has achieved his most recent success.

"Ever since my first year on the stage, when I was nineteen, I have wanted to impersonate Disraeli. Like all Englishmen, irrespective of political creeds, I have admired the statesmanship of Lord Beaconsfield, as well as his astonishing versatility of mind. Aside from that general reason, I had another more particular cause for wishing to put him on the stage.

"During those early days I was a member of a stock company in London—the last stock company, I believe it was—and I fell heir to a number of wigs left by departing actors. As we were rarely under explicit instructions about playing our roles, those of us who had the small parts used to dress them according to our own fancies and our available wardrobe. For instance, if I were cast for a reporter, I could make him old or young, fat or slim, just as suited my whim. I used to make up to match the wigs. When the death of Disraeli had brought him freshly to mind, one of my make-ups was said to resemble him to a striking degree.

"The amount of it was that in face and figure I am not unlike Disraeli. My nose is exactly the same shape. I had not made up very much, for I have always maintained that an actor should use as little grease and powder as possible. The complexions which are plastered on by the less expert are absolutely false. Brilliant light, such as we have in ball-rooms, always takes the color from a face. Consequently we are accustomed to seeing pale complexions and readily recognize the artificiality of highly rouged faces behind the footlights. For another thing, many do not realise the amount of green in a face. When I put on a wig I cover the line across my forehead with a supply of green that would surprise you.

"However, that's a different matter. We are getting away from Disraeli." Mr. Arliss flicked a gorgeous magenta handkerchief from his coat pocket and pressed it to his lips.

"So, from the beginning of my career, I've had this idea concerning Disraeli, and have kept my eyes open for a play. About six or seven years ago a drama built around Beaconsfield fell into my hands, but although written by two talented authors and although admirable in many ways, it did not exactly suit my needs, and I had to abandon it. I happened to mention my idea to George Tyler, who instantly jumped at the idea. 'Mr. Parker is the very man to write it,' he said. And it wasn't long before Mr. Parker had proved the truth of the assertion, although he at first declined. After I had pointed out to him some of the things I wanted, however, he set to work, and presently had it finished to my satisfaction."

One can readily sympathize with Mr. Parker's hesitation in undertaking the task, for here he was required to manufacture interest in a man known to most Americans as a name in a textbook of English history. In some ways it is considerably more difficult to vivify a more or less dusty figure of tradition—and without making him a juvenile lover, at that—than it is to create an entirely fictitious hero. Mr. Parker has written with taste, however, and Mr. Arliss has crowned his labor by more than usually sympathetic collaboration.



Moffett, Chicago.

GEORGE ARLISS

"Writing a play to fit an actor," continued Mr. Arliss, as he meditatively pushed his eyebrow out of place with his monocle, "may or may not be a precarious method of procedure. Of course, every play—or, at least, every successful play—is written for actors. A playwright can never disregard the histrionic medium through which his work reaches the public. When a drama emanates entirely from the playwright's brain, I believe he writes better if he doesn't check his imagination by what he thinks some particular actor can do, because he develops a freer swing.

"On the other hand, if he is constructing a play to order, consideration of the actor may infuse into it life which the character might not otherwise possess. He has the tangible model to draw from, and gives to his hero the traits of his actor. It is far from unwise sometimes to keep in sight the limitations of a particular man, especially when a playwright can work under his guidance.

"No doubt a man who feels impelled to write on a particular theme produces a higher and better, a more spirited and eloquent play. He shuts out any special actor or actress, but he must always remember the stage in general."

Mr. Arliss rested his cheek on his hand—a slender, artistic hand, but not without strength, despite its delicacy—as he gazed at the steady glow in the grate.

"Next after acting, I think that writing plays is the most interesting occupation. I have written a sketch, a farce which Charles Evans is playing, and which, I believe, has had a longer life than any other sketch, except *The Ham Tree*." Mr. Arliss smiled modestly as he made this confession.

"The whole business of writing has been materially influenced by the star system, or rather by the actual existence of a star, whether he is emphasized in electric lights or not. Put a star in a subsidiary role and he throws the play out of balance. He can't be repressed. Wherever he stands there is the centre of the stage, and the attention converges upon him. Now, an author may wish for artistic purposes to keep his hero in the shadow in the first act, and let him blossom later. Well, it is impossible, because an actor capable of blossoming will be so well known that he can't be submerged in the crowd, even if his role demands it.

"An example from Disraeli will show you the

effect of what I mean. Just before my entrance all the people have been talking about Disraeli's brilliant conversational ability. They seem to have the impression that the Prime Minister can't open his mouth without letting fall an epigram. So, when he enters, they are all breathlessly awaiting some scintillation. But what are my first lines? 'Your peacocks are moulting. You should feed them more food and less water.' Such an entirely commonplace remark ought to draw a laugh from the audience, because it disappoints the group in the morning-room.

"That isn't the way it actually happens at all. When I appear in the doorway the audience sits up and applauds, while I pause to bow. At the end of this little interlude, when I get a chance to speak my line, they have forgotten all about the preceding conversation, and the speech hasn't any effect at all. That is simply one way in which the existence of a star alters the situation on the stage."

By a coincidence a shrill squawk from an adjoining room interrupted the conversation. Lord Beaconsfield had his peacocks, but Mr. Arliss has a parrot and a dog that were engaged in a domestic altercation. A privileged bird she is, for Mr. Arliss remarked that if one cared to scrutinize the woodwork he would find traces of Polly's inquisitive beak. Other matters, however, than the parrot's depredations were at that moment of more consequence.

"If I were to write," continued Mr. Arliss thoughtfully, "I should choose the society play for my metier, although it is being terribly overdone just now. I don't feel that I could create a rugged, out-of-door drama." There he uncovers his career and his character. Mr. Arliss has never melodramatically escaped

from Redskins on the prairies nor spectacularly wiped out thugs in Chinatown. His preferences have kept him within the pale of more conventional civilization, and he would not leave it in search for dramatic material.

"We are turning toward simplicity of surroundings on the stage, I believe, and toward a quieter sort of drama. When it comes to tremendous effects the motion pictures have the stage beaten beyond hope. To the motion picture, the North Pole is nothing. On one film you can flit from pole to equator, dive to the bottom of the sea, and scale the steepest mountains. The theatre can spring no surprise which the motion picture can't surpass.

"The camera can't give you the turn of an epigram, the quiet delight of the spoken line. There the supremacy of the stage remains uncontested, as I believe that the appreciation for subtle and delicate acting, apart from the plot itself, will increase. In America, as I know it, this is certainly true. For that reason I always feel sorry to hear that our better actors have gone into vaudeville.

"Without depreciating vaudeville, I say that it does not permit the finer effects because it doesn't give time enough. You require more leisure to establish such an atmosphere than the allotted twenty minutes permits. In a sketch an actor must work rapidly and by striking means without pausing for evanescent gradations. He works with high lights and deals in broad effects. Of course, he doesn't need to shout, but he requires situations that will to a certain extent play themselves. It is the easiest thing in the world to bring down the curtain to a round of applause, but it takes years of preparation to learn how to work up to it reasonably, possibly, and delicately. In the brevity of a sketch an actor has no opportunity to use the best of his art.

"No, I don't see that you can compare the dramatic sketch to the short story, because the environment for the two differ widely. A man sits down in a quiet room to read; he sets his own pace and puts himself into the required mood. In the theatre, however, new scenes, new faces, new voices flash upon him after a preceding turn has just left him in an entirely different frame of mind. The bills are purposely arranged to secure this contrast, and any quiet

(Continued on page 9.)



PLAYS OF THE WEEK



NEW YORK.

Astor.—THE RED WIDOW. Clever dialogue and mediocre music.
Belasco.—DAVID WARFIELD IN THE RETURN OF PETER GRIMM. Very popular spiritualism.
Broadway.—WEBER AND FIELDS'S JUBILEE. Revival of burlesque.
Casino.—SUMERUN. Gorgeous pantomime.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Cohan.—GEORGE M. COHAN IN THE LITTLE MILLIONAIRE. Typical Cohan "show."
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—LOUIS MANN IN ELEVATING A HUSBAND. Domestic drama.
Empire.—ETHEL BARRYMORE IN A SLICE OF LIFE AND COUSIN KATE. Delightful comedy.
Fulton.—ELNIE FERGUSON IN THE FIRST LADY IN THE LAND. Admirable historical romance.
Gaiety.—OFFICER 666. Amusing comedy.
Globe.—EDDIE FOT IN OVER THE RIVER. Good vaudeville.
Harris.—THE TALKER. Original drama excellently played.
Herald Square.—THE MILLION. Speedy French farce.
Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.
Hudson.—NADAMÉ SIMONE IN THE RETURN

FROM JERUSALEM. Good cast in interesting play.
Knickerbocker.—KISMET. Gorgeous Arabian melodrama.
Liberty.—MARIE CAHILL IN THE OPERA BALL. See below.
Lyceum.—MARGARET ANGLIN IN GREEN STOCKINGS. Resurrected comedy.
Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
Mosine.—THE BIRD OF PARADISE. Picturesquely staged and competently acted.
New Amsterdam.—CHARLOTTE WALKER IN THE TRAIL OF THE LONESOME PINE. A Cumberland romance.
Parit.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Republic.—THE WOMAN. Realistic political melodrama.
Thirty-ninth Street.—THE BUTTERFLY ON THE WHEEL. Effective drama, well played.
Wallack's.—GEORGE ARLESS IN DISRAELI. Interesting historical play.
Winter Garden.—Variety, featuring Mordkin, Lopoukova, and Pajitkalia.

BOSTON.

Boston.—THE FARMERS IN THE LITTLEST REBEL. Well staged Civil War drama.
Castle Square.—THE PRODUCT OF THE

MILL. Child labor from a new point of view.
Colonial.—THE PINK LADY. Tuneful and amusing.
Hollis Street.—NARIMOVA IN THE MARIONETTES. Conventional French comedy.
Majestic.—THE WEDDING TRIP. Pleasing comic opera.
Park.—THE COUNTRY BOY. Rural and city comedy well contrasted.
Plymouth.—VIOLA ALLEN IN THE HERFORDS. Modern problem play of absorbing force.
Sherbert.—BARON TRENNCK. Latest Viennese music.
Tremont.—JEFFERSON DE ANGELIS IN THE PEARL MAIDEN. Vagarious musical comedy.

PHILADELPHIA.

Adelphi.—POMANDER WALK. Idyllic romance.
Broad.—JOHN DREW IN A SINGLE MAN. Pleasing comedy.
Chestnut Street Opera House.—THE CONCERT. Popular comedy.
Forrest.—BEN-HUR. Spectacular revival.
Garrick.—REBECCA OF SUNNYBROOK FARM. Charming romance.
Lyric.—THE NEVER HOMES. A Lew Fields spectacle.
Walnut.—THE COMMUTERS. Clever comedy.

CHICAGO.

American.—THE ROSE OF PANAMA. New arrival.
Blackstone.—PASSERS-BY. Pretty, romantic comedy.
Chicago Opera House.—WALKER WHITE-SIDE IN THE TYPHOON. Strong play.
Cort.—MARGARET ILLINGTON IN KINDLING. Thoughtful play well done.
Colonial.—CHRISTIE MACDONALD IN THE SPRING MAID. Very popular.
Garrick.—LITTLE WOMEN. Dramatization of a juvenile classic.
Grand.—LARGE PLAYERS. Repertoire of interesting dramas.
La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
Lyric.—DRAMA PLAYERS. Repertoire of modern plays.
Hilbert.—DONALD BRIAN IN THE SIREN. Popular star in rich musical production.
McVicker's.—MOTHER. Domestic romance.
Olympic.—THE WOMAN. Political melodrama.
Powers.—CHARLES CHERRY IN HIS NEIGHBOR'S WIFE. Comedy of married life.
Priestess.—BUNTY PULLS THE STRINGS. New company in witty Scotch comedy.
Studebaker.—THE GREYHOUND. Striking melodrama.
Whitney.—A HOUSE DIVIDED. Domestic drama.

BROADWAY—HOKEY POKEY. I

Pot-pourri of Weber-Fields Reminiscences in two scenes, with dialogue by Edgar Smith, lyrics by Edgar Smith and E. Ray Goetz, music by John Straumborg, A. Baldwin Sloane, and W. T. Francis. Produced by Weber and Fields, on Feb. 8.

Josh Kidder William Collier
 Michael Dilliplaine Joe Weber
 Meyer Bockheiser Lew Fields
 Jeremiah McCann John T. Kelly
 Pierre Polson George Beban
 Mrs. Wallingford Grafton Lillian Russell
 Peachie Mullen Fay Templeton
 Clorinda McCann Helena Collier
 Lieutenant Shapleigh Frank Bailey
 Pierre Boulimiche Frankie Bailey
 Pierrot de Willette Bessie Clayton
 Harlequin Signor A. Romeo

No production of the season has roused more expectations, or gratified more veteran first-nighters than the jubilee revival of the Weber and Fields-burlesque. This particular combination has gone into the chronicles as a classic of its kind, and for sentimental reasons the reunion of Lew Fields and Joe Weber assumed vast interest for the public.

The bill is long—too long, to be frank—but as it is composed of the choicest bits from the old performances, one would be at a loss to know where to cut it. Certainly an audience could not spare the entrance scene of the twin stars, nor their gladiator finale, both of which woke the echoes by their lavish good nature and their extraordinary tomfoolery. The actors hauled and mauled each other to the supreme delight of a houseful of admirers.

Then there was the famous poker game, which included Lillian Russell and William Collier. Miss Russell, much the same as ever, strolled on every little while to sing, "The Island of Roses and Love," or "The Garden of Yesterday," and she busied herself off-stage by changing from one gorgeous gown to another.

William Collier led the rousing "Minstrel Parade," and with Helena Collier performed On the Stage, which has been imitated from Atlantic to Pacific and back again.

Fay Templeton appeared—the whole of her—to sing, during lulls in the applause, "The Singer and the Song," "Senorita," and "Rosie."

John T. Kelly wheezed through his comic song, "If It Wasn't for the Irish and the Jews," and George Beban dashed about in Gallic fashion. Frankie Bailey was again on exhibition—to speak in figures, but not in rhetorical figures. Bessie Clayton, with the assistance of Signor A. Romeo, did "Le Claire de la Lune," a dance with a wonderfully clad ballet. Both the ballet and the chorus set something of a standard for feminine beauty and vivacity.

BUNTY BULLS AND STRINGS.

Parody on Bunty Pulls the Strings, in two scenes, by Edgar Smith, with music by A. Baldwin Sloane, and lyrics by E. Ray Goetz. Produced by Weber and Fields, on Feb. 8.

Bunty Biggar Fay Templeton
 Tammas Biggar William Collier
 Gab Biggar Joe Weber
 Weelum Grunt Lew Fields
 Susie Slimson Ada Lewis
 Eelen Bunshop Helena Collier
 Teenie George Beban
 Jeems John T. Kelly
 Daniel Squirrel Charles Mitchell
 Mr. MacGregor Patrick Walsh
 Sandy Richard Fanning
 Mr. Haggis Harry Wilcox
 Mr. Leggit Malcolm Grindell
 Mr. McSwatt Harry Prew
 Mrs. McSwatt Elsa Reinhardt

The cleverest part of the entire entertainment occurred in the genuinely parodied acting of Bunty

Bulls and Strings. Bunty and Gab browbeat their "feyther" like real children, and Bunty gladly turned her William Grunt over to Susie Slimson before the last curtain. The details of make-up, facial expression, voice, mannerisms and costumes furnish delightful examples of the best in the art of parody.

Miss Templeton was a triumphant caricature of Molly Pearson. Ada Lewis kept such a persistent eye on the bottle of Scotch that it was a pleasure to see her finally capture it. Helen Collier Garrick's wedding dress, trimmed with oranges, was another clever hit that one remembers, although he finds no time to laugh at it during the performance.

William Collier's sticking for Scotch dialect, Joe Weber's almost unexpected mastery of the tongue and the quick mannerisms of Gab, Lew Fields' hoarse imitation of Sanderson Moffatt, and George Beban's chirp—they are all very funny, and all rather difficult to give an impression of through print.

The parody is as laughable in action as in its writing, and that is equivalent to unreserved approval.

IRVING PLACE—GLAUBE AND HEIMATH.

Tragedy in three acts, by Carl Schönherr. Produced by Gustav Amberg, on Feb. 7.

Christoph Rott Oscar Krüger
 Peter Rott Felix Marx
 Der Alt-Rott Adolph Link
 Die Rottin Grete Meyer
 Der Spatz Putzi Cassani
 Die Mutter der Rottin Marg. Dahms
 Der Sandperger Geo. W. Pabst
 Die Sandpergerin Clem. v. Pothy
 Der Unterberger Adolf Heine
 Der Engelbauer Otto Ottbert
 Ein Helfer Erich Ehrhardt-Platen
 Der Gerichtschreiber Otto Meyer
 Der Bader Louis Pratorius
 Der Schuster Emil Beria
 Der Kesselflicker-Wolff Leop. Muraus
 Das Strassentrappert Lotte Diener
 Ein Soldat Kurt Wehrle
 Ein Trommler Adolf Neundorff

Karl Schönherr's prize play, Glaube und Heimath (Faith and Country), produced originally at the Lessing Theatre, Berlin, was presented here for the first time in America, last Wednesday evening.

Given the combination of a powerful play and the interpretation of the leading roles by artists so skilled as Adolph Link and Grete Meyer, the performance was bound to appeal with resistless force to people of discriminating judgment. That the first-night audience fully responded to this appeal is a tribute no less to the author than to the artistry of the performance.

The play is built on the difficulties which confronted the poor Lutheran peasants who at the beginning of the Thirty-Year War were threatened by Ferdinand, King of Austria, with expulsion from their native land if they did not adhere to the Catholic Church. The family of Rott, the male members of which were followers of Martin Luther, while the women were good Catholics, do not openly acknowledge the Lutheran faith, but when a soldier of the king forces a confession of their loyalty to the new faith, and when the young son rebelling against the cruelty of the king kills himself by falling from a high cliff, they see the futility of any longer rebelling and finally decide to go to a country where they can openly profess their religion.

Adolph Link in the part of an eighty-two-year-old peasant, who hates to leave the land of his birth, was continuously equal to the unwonted variety of which the nature of the character admits. Grete Meyer, who has been previously identified with the Viennese Opera company, appeared as a Catholic peasant who, although married to a Lutheran, leaves her house when the alternative to join the Catholic Church or leave the country is put before her hus-

band. She worked intelligently and well in a difficult character, and developed a charmingly graceful and true characterization. Emil Beria, whose fame is most intimately connected with character impersonations, has seldom been seen to better advantage. Otto Ottbert played with rare humor and completeness of detail. Oscar Krüger, Felix Marx, Erich Ehrhardt Platen, and Putzi Cassani were also prominently cast and acquitted themselves creditably.

LIBERTY—THE OPERA BALL.

Musical comedy in three acts, with book by Sydney Rosenfeld and Clare Kummer, from the German by Victor Leon and H. von Waldberg. Music by Richard Henberger. Produced by Daniel V. Arthur on Feb. 12.

George Dumenil Harry Fairleigh
 Paul Aubler George Lydecker
 Germain Howard Pascal
 Palmyra Evelyn Carter
 Theophilus Beauvillain Harry Conor
 Captain Henry Beauvillain Burrell Barbaretto
 Angele Olive Ulrich
 Marguerite Alice Gentile
 Celeste Deremy Marie Cahill
 Yvette Hazel Kingdon
 Fleurette Dorothy Arthur
 Babette Viola Cain
 Coquette Marion Miller
 Philip Frank Tierney
 Fedora Mayme Gehrue

Having been given both a premiere and a revival in German at the Irving Place Theatre, The Opera Ball has been peeled down to English proportions and rolled into the Liberty by Marie Cahill. Although the alterations in its shape have interfered with its easy movement, particularly in the second act—the ball scene, which is usually the crowning achievement of opera of this variety—the first act glides smoothly enough to give the remainder a vicarious success.

Marital infidelity is once more the topic, with the difference that Miss Cahill—by permission of her English librettists—occasionally waxes quite philosophical over the question. As the wise young widow she undertakes to open the eyes of Angele and Marguerite by proving that their respective—and not so respectable—husbands, Paul and George, will flirt on occasion. The two wives, in lilac dominoes, follow the men to the opera ball and receive attentions from the men which rouse a domestic storm, allayed only by Miss Cahill's homily and advice. In her epilogue she insists that the way to hold a man is to keep him guessing.

Despite Marie Cahill's vocal limitations she invariably makes her songs go—even the interpolated and exotic rag-time. Besides that, her inconsequential but sure method of rattling through the dialogue is undeniably amusing. She has chosen for her support four singers as good as the musical comedy stage affords—Harry Fairleigh, George Lydecker, Olive Ulrich, and Alice Gentile. Mr. Fairleigh managed his voice with particular facility. The two young women have a tendency toward forcing their tones into harshness in the fortissimo passages, but otherwise are pleasant to listen to. Mayme Gehrue, rather distressing as a songstress, capered lightly through her dance with Frank Tierney, a partner even more agile than herself. Harry Conor delivered a sufficient amount of the kind of comedy of which he is master and got plenty of laughs from the sympathetic audience as his reward.

Although The Opera Ball does not sweep the stakes, it has plenty of jingly numbers, like "Paris Is a Spot So Fair," "What Are We Coming To?" and the letter and the quarrel tris. The score is diversified, sometimes quite pretentious, and almost always interesting. Care has been judiciously expended on the settings and the costumes, so they violate no laws of their kind. There seems to be no reason why Miss

Cahill cannot go to The Opera Ball every night for quite a period.

CAPTAIN JOE AT THE EMPIRE MATINEE.

Comedy in four acts, by Alice Gerstenberg, by permission of Mrs. Helen McCaffry. Produced by the American Academy, on Feb. 8.

Richard Austen Gordon Gunniss
Paul Kempton F. Seril Peck
Tom Brummel Maurice Sybert
Harry Young Frank W. Boeckel
Horace Bailey Guthrie McClintic
Josephine Scott Elizabeth Eyre
Mildred Linn Marguerite Batterson
Kate Winston Dorothy Gwynne
Sue Carpenter Dorothy Ellis
Margaret Fox Mary Peticolas
Lily Whitcomb Frances Ferne
June Powell Harriette Rossignol
Mary Black Helena Francia
Mrs. Scott Ellen Kraeer
Piggle Nelson Maude Eddy
Team Girl Marion Earnshaw
Team Girl Hallie Randolph
Girls of the College Viola Barill
College Anna Genevieve Melin

College atmosphere rarely gets itself reproduced so successfully on the professional stage as the deed was done by the students of the Empire School at their latest matinee. Although at times it had the accent of the theatre, the comedy scenes by the girls were genuine. Of the boys, Frank W. Boeckel had the sole honor of appearing at all like a college youth—and he was of a very special type. Youth, however, is difficult to simulate, and the actors had the advantage of not having to pretend on that point.

College plays are difficult to write, because nobody takes collegians quite so seriously as they take themselves. The field invites light comedy and pleasing animation, rather than serious drama. Consequently, the heartaches of Captain Josephine Scott sounded rather unnaturally emotional. In trying to protect and reform her roommate, Mildred Linn, a kleptomaniac, Captain Joe attracted suspicion to herself, and was suspended from her basket ball team until the adoring freshman, June Powell, declared herself the thief. Of course, June was later cleared. Mildred left college, and the audience understood that Richard Austen and Captain Joe presently became engaged.

The dignity of Gordon Gunniss and the pertness of Frank Boeckel made them the favorites from their side of the house, and Mr. Boeckel cleverly suggested the mock heroics of youth. The other men were too blunt and heavy. Without exception the women played with more finesse. Elizabeth Eyre has the making of an excellent emotional actress, and Marguerite Batterson played the exceedingly difficult role of the weak kleptomaniac with as complete success as would be expected of experienced workers. Dorothy Gwynne acted intelligently, but failed in her soliloquy in the second act to get the sympathy of

the audience. Dorothy Ellis was charming in her affectations. Frances Ferne made a minor role stand out surprisingly. Mary Peticolas, Harriette Rossignol, Helena Francia, Ellen Kraeer, and Maude Eddy all deserve credit. The ensemble scene between halves of the game was a genuine triumph, and the campus singing had the real ring, although the songs were chosen rather unwisely.

Captain Joe, although a mediocre play in its serious aspect, gave the Academy students better material in many ways than they are likely to find in other dramas.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—Alas Jimmy Valentine was last week's bill with the usual cast supporting Priscilla Knowles. An interesting performance was given also by Theodore Friebeus, Julian Noa, William H. Everts, Robert Vaughan, James J. Ryan, Kate Blanche, Marie Curtis, Angela McCaull, Jack Bennett, Frank De Camp, Harry Belmour, and Harry Huguenot. This week, same bill.

CRITERION.—Louis Mann traveled over from the Liberty on Monday, with his domestic drama, *Elevating a Husband*. The cast remains intact.

DALY'S.—The Rose of Panama, departing for Chicago, leaves Daly's stage unoccupied this week.

FULTON.—Elsie Ferguson returned on Monday for another period in New York, to take the place of Making Good, which did not make good. She is playing Nirdlinger's pretty historical romance, *The First Lady in the Land*.

MANHATTAN OPERA HOUSE.—Over Night, by Philip Bartholomae, returned to New York last week, where it amused large houses. This week, Sam Bernard in *He Came from Milwaukee*.

METROPOLIS.—Cecil Spooner and her company played *The Wolf*, by Eugene Walter, with their customary enthusiasm and success. Prominent in the support were Rowden Hall and Hal Clarendon. This week, Mrs. Wiggs of the Cabbage Patch.

PROSPECT.—The Girl from Rector's, an old favorite, returned, to the pleasure of cordial friends. It was produced on a standard befitting the theatre. Next week, *The Deep Purple*.

WEST END.—Lew Dockstader's *Minstrels*, a never-ending joy to American audiences, performed for generous audiences, who found the organization no less diverting than in year's past. This week, *The Chocolate Soldier*.

JUBILEE BANQUET.

A tremendous and hilarious crowd assembled at the Hotel Astor on Feb. 11 for a flow of wit and other things in honor of Joe Weber and Lew Fields. The Friars, who managed the affair, count it among their most brilliant successes. Abbott John Rumsey, pre-

siding, introduced the best after-dinner speakers of the club—Rennold Wolf, Nat Goodwin, Mr. Fields, Mr. Weber, and De Wolf Hopper. The following day the journalists expended their choicest efforts in their accounts of the jubilation.

SARAH BERNHARDT IN VAUDEVILLE.

Martin Beck's Paris office cabled last week that Madame Sarah Bernhardt had signed a long pending contract to return to America next season, under Martin Beck's direction. Madame Bernhardt will use a repertoire of the scenes from her successes, including *Camille*, *Sans Gene*, *La Socier* and *Joan of Arc*, and she will include a number of one-act plays, all new to America. Madame Bernhardt will sail for New York early in the coming season, opening here early in November, bringing with her sixteen members of her own company.

Her initial vaudeville appearance in this country will be at the Palace Theatre, which Martin Beck is building on Broadway, between Forty-sixth and Forty-seventh Streets. She will not, however, be the initial attraction at this playhouse, but will be open there early in its career. The contract calls for a tour of forty weeks, divided into two periods of twenty weeks each. Following her engagement at the Palace Theatre, which will be of a brief duration, Madame Bernhardt will go to Mr. Beck's Palace Theatre, Chicago, and then on the Orpheum Circuit, controlling every important vaudeville house between Chicago and the Pacific Coast.

The terms of the contract will not be made known. It is said authoritatively, however, that Madame Bernhardt will receive the highest salary ever paid in the history of vaudeville in the entire world. This is one of the initial and most important steps toward the realization of Mr. Beck's ambition of placing vaudeville on the highest theatrical pinnacles.

Last October Mr. Beck visited Madame Bernhardt at Paris to open negotiations. Madame Bernhardt first flatly refused to consider appearing in American vaudeville on the grounds that usually the theatres and frequently the performers themselves were objectionable. Upon Mr. Beck's return to America, photographs of each of the thirty-seven theatres under Mr. Beck's control were sent Madame Bernhardt, together with a list of probable artists who would appear on the bill with her. Finances were then arranged agreeable to both parties.

A NEW STOCK COMPANY.

A new stock company, ambitious to become a permanent adornment of Broadway, is on the eve of being announced. If plans mature it will open before Spring in a theatre in the shopping district, and at prices ranging from 25 cents to a dollar. For its repertoire it will present early successes of Barrie, Belasco, Broadhurst, De Mille, Fitch, Hoyt, Jones, Klein, Pinero, and Thomas, and it will try out new plays of promise.

THE STAGE BIRTHDAY CALENDAR

February 14.

FLORENCE ROBERTS, whom we should see on Broadway more frequently, and who recently closed a Western starring tour in *Jim the Penman*.
EDWIN ARDEN, seen earlier this season as leading man with Madame Simone, and who is shortly to appear in *The Truth Wagon*.
CHARLES HANK KENNEDY, author of *The Servant in the House* and *The Winter Feast*, and whose latest play, *The Terrible Meek*, has been announced for production by Winthrop Ames at the Little Theatre.

FLORENCE ROBERTS

ISRAEL ZANGWILL, one of whose plays, *The War God*, was recently brought out in London, at a special matinee, by Beerbohm Tree, while another, *The New Religion*, is soon to be produced by Liebler and Co.

JOSEPH INTRONOTI, the popular operatic comedienne, lately in *Sweet Sixteen*, and with Louise Gunning in *The Balkan Princess*.
FREDERICK LEWIS, who in the Sothern-Marlowe repertoire plays *Orlando*, *Mercutio*, *Bassanio*, *Macduff*, *Orsino*, *Lucentio*, and *Horatio*.
WALLACE JACKSON, seen in the support of Maude Adams in *The Little Minister*, *Peter Pan*, *Quality Street*, *The Jesters*, *What Every Woman Knows*, and *Chantecier*.
MINNIE CHURCH, who used to play soubrette parts so cleverly, but who hasn't appeared behind the footlights for some time.

SYDNEY VALENTINE, seen here previously with Mr. and Mrs. Kendal and Sir Henry Irving, and now at the Thirty-ninth Street Theatre in *The Butterfly on the Wheel*.

JOHN SUTHERLAND, a member of the New Theatre company last season, and now playing *Bread* in *The Blue Bird*.

JEANNETTE LOWRIE, formerly popular in comedy and light opera, but who has lately been devoting her talents to vaudeville.

ROBINSON NEWBOLD, recalled in *The Eternal City*, *A Chinese Honeymoon*, and *The Rogers Brothers* in Ireland, and this season appearing in vaudeville, doing a turn in conjunction with Marie Louise Gribben.

February 15.

LILLIAN LAWRENCE, recalled in stock in Philadelphia, Boston, Washington, Denver, Providence, San Francisco, Portland, Chicago, Minneapolis, and Pittsburgh, and who is now the Mother of *Hur in Ben-Hur*.

JOHN HARTMANN, lately starring in *Uncle Sam*, and now at the Empire Theatre in Barrie's delightful satire, *A Slice of Life*.

ADOLPHUS KIM, recently at the Bijou with Wilton Lackaye in *The Right to Happiness*, and who is now playing a dramatic sketch in vaudeville.

HARRISON BRIDGMAN, for a long time a member of Vaughn Glaser's forces, appearing with his stock company and in *St. Elmo* and *The Man Between*.

MARCELLA SEMBRICH, the distinguished grand opera

prima donna, who now devotes herself to the concert stage.

GEORGE MORANT, popular Scottish comedian, well known to vaudeville patrons, both here and abroad.
JANE HALL, who has appeared under Charles Frohman in *The Rich Mr. Hoggensheimer*, *Fluffy Ruffles*, *The Dollar Princess*, *The Arcadians*, and *The Siren*.

February 16.

KATHLEEN CLIFFORD, whose talents have all too few opportunities in *Vera Violetta*, at the Winter Garden.
AUDREY MAPLE, formerly in *Veronique*, *The Love Waltz*, and *The Arcadians*, and who played the title-role in *Peggy* for a brief time.

VIVIAN MARSTON TOLLE, once popular in comic opera, but nowadays generally to be found in the same company with her husband, Sidney Toler.

JAMES A. BLISS, now playing his second season as Jimmy Jinks in *Baby Mine*.

February 17.

FLORENCE ARNOLD, delightfully clever in *Mrs. Bumpstead-Leigh*, and also with Robert Edson in *The Cave Man*.

DONALD BRIAN, whose glories in *The Merry Widow*, *The Dollar Princess*, and *The Siren* have quite placed him in a class by himself.

FREDERICK DE BELLEVILLE, who during the past four years has played in but two pieces, *Samson* and *Everywoman*.

VINCENT SERRANO, who continues another season as Julian Burrill in *As a Man Thinks*, supporting John Mason.

COLLIN KEMPER, of the producing firm of Wagenbach and Kemper, whose most recent success is *The Grayhound*, now running in Chicago.

LANGDON MITCHELL, whose most recent play, *The New Marriage*, was produced earlier this season by Mrs. Fiske.

MARY K. TAYLOR, who for a long time has been leading woman with May Irwin, now supporting that star in *She Knows Better Now*.

JOHN HENDERSON, the past two years seen in Raymond Hitchcock's company in *The Man Who Owns Broadway* and now in *The Red Widow*.

FARRER SOUTAR, son of the only Nellie Farren, and lately seen at the Casino in *Peggy*.

A. ROMAINO CALLENDER, long under Charles Frohman's management, this season with *Nasimova* in *The Marlonettes*.

ARTHUR SHIRLEY, than whom there is probably no better known writer of popular English melodramas, many of which are familiar to us here.

JOHN McVEIGH, the clever dancer, equally at home in either musical comedy or vaudeville.

EDWARD GERMAN, the British composer, several of whose operas, notably *The Emerald Isle*, *The Princess of Kensington*, and *Tom Jones*, have been produced in this country.

February 18.

CHARLES J. ROSS, who is to have a leading part in the new Ziegfeld entertainment at the Moulin Rouge.

NINA SAVILLE, for four years seen in the part of Lucinda in *The Rejuvenation of Aunt Mary*.

LOUISE THORNDYKE BOUCICAULT, whose stage retirement has been a real loss, her last appearance being with Alice Fischer in *Mrs. Jack*, in 1902.

GRACE KIMBALL, another actress missed behind the footlights, her last public work being in *Gallop*, in 1907.

WILLIAM FARQUHAR PATYON, author of *Captain Debuire*, in which Paul Gilmore starred, the season of 1905-06.

February 19.

ADELINA PATTI, whose name will go down into history as the greatest song-bird of her time.

ERNEST GLANDINING, seen to excellent advantage as the perplexed young husband in *Baby Mine*.

Mrs. GANNON CLARK, who has for a number of years afforded great amusement as a vaudeville headliner, presenting various dramatic sketches.

KENNETH HUNTER, of the Shubert forces, lately at the Winter Garden and with Louise Gunning in *The Balkan Princess*.

BESSIE LEA LESTINA, who plays character roles in stock, long with the Proctor company and *Joan*, *Macstella*.

EDWARD OWINGS TOWNE, whose play, *Other People's Money*, has been condensed in order to be practical for vaudeville purposes.

HARRY LILLFORD, whose name was associated with Charles's Aunt for many years, being more recently seen in *The Old Town* and *The Scar-Crow*.

February 20.

SELENIE JOHNSON, who is now doing far and away the best work of her career as *Susanne Aubier* in *The Return from Jerusalem*, with Madame Simone, at the Hudson Theatre.

MURIEL STARR, who since her last birthday has appeared with Wilton Lackaye in *The Stranger*, *William Hawtry* in *Dear Old Billy*, *Edmund Breese* in *A Man of Honor*, again in *The Stranger*, and now in *The Truth Wagon*.

LIONEL ADAMS, for the past two years leading man in *The Spendthrift*.

CHARLES MITCHELL, remembered in *The Wizard of Oz* and *The Old Town*, and until recently with Lew M. Fields in *The Hen-Pecks*.

LILLIAN TRACHER, this season with Elsie Ferguson in *The First Lady in the Land*.

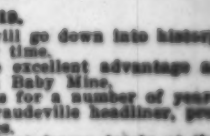
HALLAM MORTON, who will ever be remembered for his performance of the *Rajah of Bhong* in the original production of *The Country Girl*.

KENNETH DAVENPORT, lately seen as leading light comedian of the *Louise Vale Stock*.

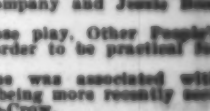
ROYAL BYRON, recently with Minnie Dupree in *The Indiscreet Mrs. Tye*.



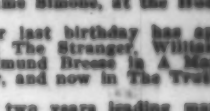
CHARLES J. ROSS



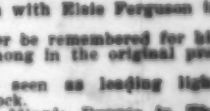
SELENIE JOHNSON



MURIEL STARR



LIONEL ADAMS



CHARLES MITCHELL



JOHN HENDERSON

PERSONAL

KEANE.—Doris Keane, who is a Michigan product, made her New York debut on the stage of the Garrick Theatre on Dec. 2, 1908, as Rose in *Whitewashing Julia*. Last season on the same stage she appeared in the brief run of *Our World*, which was a rather sad return. Fortunately not all of her engagements have been so gloomy as that one, for Miss Keane is an actress of unquestionable ability and intelligence. For example, her performance last year in *Decorating Clementine* was one of the bright spots of what proved a rather futile affair, both in New York and in London. Critics in both cities, however, commented almost ecstatically on Miss Keane's realization of the Gallic spirit of the foolish little wife of the Minister of Fine Arts. London critics also remembered her for her pleasing work during an earlier visit to England in *The Hypocrites*, which she had previously played in New York. Other plays of her earlier years were *Gypsey*, *The Other Girl*, *De Lancy*, *Friends*, *A Social Highwayman*, *The Middleman*, and *Peaceful Valley*. After *The Happy Marriage* came *Arsene Lupin*, who ran *Sherlock Holmes* such a race for popularity. Her two latest appearances have been in the grand revival of *Lights o' London*, and this month in *Making Good*, in both of which Miss Keane had to forego the pleasure of silks and satins and dress her heroines respectively and respectably in rags and sweaters. As a sort of female lumberjack, Miss Keane was still an interesting actress, although she needs more delicate work to exhibit her talents. It is to be hoped that she gets such a role, for she is a deserving actress.

TITHEREDGE.—Madge Titheredge told an interviewer that she came to New York because in roles for which she is fitted there is too much competition in London to make the contest comfortable. This admission must attract admiration, for few actresses would have the courage to speak so frankly. In New York she appears to have a clear field, or at least to have jumped squarely into the middle of it, for her work in *The Butterfly on the Wheel* has immediately given her an enviable rank. As in the case of such visitors, we have the advantage of knowing nothing about her career until she made her hit with *Lewis Waller* in *Henry V.* *The Water Babies*, *The Faithful Shepherdess* and the others are nothing but names to the American public, if they are even that, so we



Barony, N. Y.

DORIS KEANE

know Miss Titheredge only as a clever and lively artist who is welcome to Broadway.

OLCOTT.—To chronicle the roles and the plays which have served Chauncey Olcott during his career as a star would sound like a résumé of Irish history, for he has been an Irish singing comedian so long that the mind of man runneth not to the contrary. Back and forth across the continent he has rescued heroines and warbled ballads till his name has become a house-

hold word. At Buffalo, N. Y., he embarked on his melodious career at the Academy of Music after shaking the dust of Buffalo schools from his feet. Then at the Union Square Theatre, New York city, he played *Pablo in Pepita*, or the *Girl with the Glass Eyes*, and graduated two years later into *The Old Homestead*, H. M. S. *Pinafore* and *The Mikado*. At the Criterion, London on July 23, 1891, he played *Chevalier O'Flanagan* in *Miss Decima*, and at the Prince of Wales the next year he was *Gnatbrain* in *Blue-Eyed Susan*. Back in the United States he started on *Mavourneen*, and the rest of his amazing Hibernian repertoire: *The Irish Artist*, *The Minstrel of Clare*, *Sweet Inniscarra*, *A Romance of Athlone*, *Garrett O'Magh*, *Old Limerick Town*, *Terence*, *Edmund Burke*, *Eileen Ashore*, *O'Neill of Derry*, *Ragged Robin*, *Barry of Ballymore*, and *Macushla*. Whenever the plays do not furnish him with music of their own accord, he writes his songs and sings them to the edification and delight of crowded houses. Although in New York Mr. Olcott plays on the outskirts of the central theatrical district, he can boast of a clientele as large as those others that follow the stars that shine at Broadway and Forty-second Street.

ZANGWILL PLAYS.

Israel Zangwill has attracted considerable notice in Europe to his two latest plays, *The Next Religion* and *The War God*, both of which Liebler and Company have been considering. *The Next Religion* was interdicted, but *The War God* was produced by Sir Herbert Tree with great success. The Lieblers plan to present *The Next Religion* after the Summer is over, and also after it has been materially revised. *The War God*, however, will probably not get a hearing in this country, because it is a precarious venture without a star of very particular qualities.

BOOK REVIEW

DESCRIPTIVE CATALOGUE OF PLAYS. Published by Samuel French, New York, 1912.

The latest catalogue from Samuel French is an unusually comprehensive pamphlet, and makes interesting reading for anybody with a liking for information about plays. In the main section are described 215 plays, which is followed by long lists of variously classified dramas, books of instruction for amateurs, and other matters.



White, N. Y.

Hattie Williams

Ethel Barrymore

John Barrymore

FROM THE MODERN PROBLEM PLAY, A SLICE OF LIFE

Burlesquing the Eagerness of Stars to Occupy the Centre of the Stage



THE MATINEE GIRL



THE Henry Miller-Chauncey Olcott combination is an effective one. Mr. Olcott has his best play and gives the best performance of the Irish singing actor's career, since these many years I have been making my annual pilgrimage to his popular houses about the time the first lilac blooms. He has acquired a leading woman, Gail Kane, as Irish as her role, and of winsome naturalness.

The most picturesque party ever given on the stage of Maxine Elliott's Theatre was the laua, a native feast to which friends of the Bird of Paradise company were bidden last week. The company removed none of its make-up and remained in the garb of the Paradise of the Pacific. Entertainers and guests squatted about the viands spread picnic fashion on the most unyielding of floors. The guests politely sniffed the national dish which looked like cold mashed potato three days old, and stared with eyes that bulged at the native dances. Arthur Tully, looking like a young schoolmaster, beat a tattoo on a gourd like instrument, while Moki gave one of his bluish restoring dances. We were greeted with "Aloha," and departed with the same hauntingly sweet song with which Hawaiians make their farewells to departing steamers in our traffic-tortured cars. It is a sweet memory, despite the poi. It furnished, too, a reason for the curious gyrations of the Hawaiian dances. It takes many a squirm and mighty contortions to digest the skim-milk colored poi.

Thank you, Alexander McHugh, for giving us Officer 666, a play at which we may laugh as much as we like without being ashamed of ourselves.

For my part, I would rather see Margaret Anglin cry than laugh. Perhaps because we are more used to her tears. But since she surprised us by her power in Mrs. Dane's Defense she has never lost the ability to twist our heart-strings about her white fingers. By her excursions into comedy she has lost none of her tear-conjuring power.

Courage, thy name is Beverly Sitgreaves! Miss Sitgreaves has an inheritance of the old Confederate fighting spirit. After she had undertaken the management and an active participation in the matinee franchise at the Hudson Theatre, a heavy blow fell suddenly upon her. Her father, a man of the courtly manner and fine chivalry of the Old South, was stricken without warning, at his desk, and died, as he had fought at his post. They buried him with soldier's honors among the Confederate dead at Mount Hope. Miss Sitgreaves fought as bravely as her father had given battle to the "Yanks" with her inclination to seclude herself and nurse her grief.



Donor, N. Y.

MRS. DONALD BRIAN AND HER DAUGHTER, FLORENCE

She had assumed the management of the matinee and she would not lay down her task. Soldier and actor are in valiant spirit near allied.

The photograph reproduced on this page will cause mingled curiosity and consternation in Chocolate Row. It discloses the incontestable proofs that Donald Brian has a wife and stepdaughter. His wife, Florence Pope Brian, made her stage debut this year, appearing first in *The Only Son*, and later playing the ingenue role in *White Magic*. His seven-year-old stepdaughter, Florence, is Mr. Brian's loyal chum.

Making Good has a gorgeously quotable line in William Courtenay's reply to the backwoods sweetheart who asks him "what he does." "I'm a city farmer," he replies. "What's that?" asks Miss Innocence. "It's a chap who sows wild oats."

Erroll Dunbar is one of the acting guild that sometimes encroaches upon the preserves of us scribblers.

This timely contribution is a specimen of Mr. Dunbar's literary poachings:

SAINT VALENTINE.

A boy by name of Cupid
And a man called Valentine
Once put their heads together—
The results were supreme.

Said Valentine to Cupid:
"Fill your quiver full of darts,
And we will go a-hunting
For some lovely maidens' hearts."

At the closing of the day,
As they tramped along footsore,
The night was filled with love sighs—
They had maidens' hearts a-galore.

Thus man has been the hunter,
Be he peasant, be he prince,
And woman, lovely woman,
Has been heartless ever since.

And yet confiding maidens
Lose their hearts without complaint—
Of the boy they make a god,
Of the man they make a saint.

A correspondent asserts that he overheard this remark in a champagne parlour by actors:

"Believe me, I could have had either of two splendid parts but there were breakfast scenes in both plays, with real breakfasts in each. I wish Hearne had passed into the beyond before instead of after he introduced that real roast turkey in *Shore Acres*. I declined both offers for I won't eat fried eggs at every performance, no matter what the salary."

Robert Edison's recent experience recalls the story told of the composer Verdi, that at the opening night of *Il Trovatore* he received news that a litter of pigs had appeared in his barnyard, and so he did he esteem pigs above music that he wanted to set out for Italy before his new opera was half played. Mr. Edison during his three weeks' filling-in-time in vaudeville received

this telegram signed by his gardener's wife:

"Louise gave birth to ten this morning. Dr. Bennett in attendance. All doing as well as can be expected."

A letter followed in which the sender of the dispatch explained that she referred to the Chesterfields, but "didn't want to telegraph about a pig."

Mr. Edison talks interestingly and with a background of expert knowledge about pigs. He talks with Ellis Butler, asserting that pigs are not merely pigs. Some he asserts have personality. "There is, for instance, Willie Hopper," he said. "I named him after the celebrated Casey Hopper because he is such a rooster. He showed marked inclinations to be different from the first. He snubbed his brother and sister swine, and showed a great fancy for a Boston terrier pup, with which it eats, sleeps and roughhouses. The puppy grabs Willie by the ear until Willie emits a tremolo like the famous Casey, and roots the dog out of the kennel."

THE MATINEE GIRL.

GEORGE ARLISS: REQUISITES OF ACTING AND PLAYWRITING

(Continued from page 5.)

act naturally suffers, because it is only a breathing space between two exciting numbers. Time is up before an actor can establish either his atmosphere or his character unless they are of a brilliant, vivid nature. That's why I consider it a pity for our best actors to confine themselves to vaudeville.

Mr. Arliss twirled his monocle on its black cord and crossed his knees in conclusion. Yet it is interesting to note that the actor and his apartment furnished an example of the forcible effect of quietness and simplicity. A caller from the bustling streets could not possibly have missed at his first step into the room its quality of well-ordered quietude, plain elegance, and unassuming dignity. England and the stage had produced the room and the actor, and, somehow, America seemed to have contributed little to either. But, of course, this was not on that stage, and that makes a difference.

"As I said, appreciation for quieter acting seems to be growing; but, honestly, I don't know just what the public is that shows the growth. In England, the pit is the public, and when I first came to this country, the gallery corresponded to the pit. Now there simply isn't any gallery. When this change took place, in astonishment I asked, 'Why don't I get a gallery?' I don't understand it. I was told on very good authority that nobody gets a gallery. I am given to understand that the cheap public has betaken itself to the motion pictures. Only on holi-

days, when the town is full of strangers, are the upper parts of the house filled. Then they appear delighted with Disraeli. The fifty-cent people don't think of coming regularly to the theatre, so I am inclined to call the two-dollar section the public.

"Apparently they are the ones who are demanding better acting and less showy—although not less accurate or painstaking—settings. You can't enjoy a play with a poor setting, of course, but that is not all you want. I am glad to see this tendency, for I have tremendous regard for the public." Was there ever a successful actor who didn't, or an unsuccessful actor who did? "Whatever the public says, is so—at least, in drama. The public knows when it gets the real thing. Sometimes the spurious is accepted along with the genuine, but the disapproval of the public always means that something is wrong with the play or the acting."

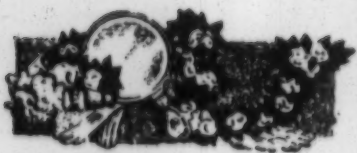
"It's a pity there can't be in New York a body of actors playing all the year around so audiences would go to see them, no matter what they played. I maintain that it can be done, although it has not been since the time of Daly. When a New Yorker goes to the theatre now he hasn't an idea of whom he will see beyond the star. Usually he doesn't recall having seen them before, although he may have watched them as many times as he has watched the star. In a stock company where all are familiar, each actor gets his applause on his entrance, just like a handshake on meeting a friend.

"Moreover, it is interesting to work with the same people. You know what to expect of them. In playing with Mrs. Fiske or John Mason, I could gamble on effects. It all depends upon the intelligence of co-operation. Good actors can draw each other out. Once in a while, a new infection, a new turn of the hand will bring out a new meaning to an old situation; it electrifies everybody on the stage and can be consciously copied afterward—not always with the same spontaneity, but with intelligence that goes far in the same direction.

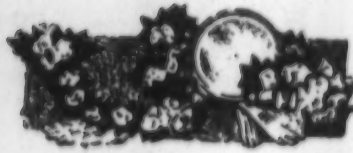
"Sometimes you see a man do something entirely unexpected of him, and you think, 'Heaven! It's funny I have never known that man.' On the contrary, it is not a bit curious, because the man didn't know himself, and probably that new trait wasn't in him to know. It simply comes like an inspiration, and that is what happens on the stage. You never know an actor, because you never know a man. We all have possibilities that can only be guessed."

Whether this enigmatic statement was intended for a challenge did not become clear. Probably not. Nevertheless, we do know a few things about Mr. Arliss, for we have seen him act. In versatility, intelligence and mentality he is among the foremost actors of our stage; for sharpness of effect and keenness of discrimination one can mention few rivals. This distinction can be won only by a man who is personally compounded of the same qualities.

CHAUNCEY L. PARSONS.



REFLECTIONS



The management of Horick's Glen Theatre, Elmira, N. Y., is making preparations for the season of 1912, which opens in May for the usual fifteen weeks. The pieces to be presented will include the late royalty operas and musical comedies. Alterations to theatre and stage and preparations for scenic effects are already under way.

At the performance of Kismet on Feb. 7, a pretty compliment was paid Violet Rorer, the classical dancer of the company. Miss Rorer's brother is a student at Columbia College and one of the stage boxes was occupied by eight of the University boys, who in appreciation of the clever dancer, showered her with pink roses at the conclusion of her dance. Both the artist and the audience enjoyed the diversion immensely.

Dwight Dana, formerly stage-manager Viola Allen company and Charles Abell Sholer are doing a general Press Agency business, under the name of the International Press Service, with offices in the Astor Theatre Building.

The Downey House at Lansing, Mich., was completely destroyed by fire on Feb. 6, the loss being estimated at \$400,000. The hotel, familiar to many theatrical folk, was built in 1866 by Colonel Fayette Baker, with part of the reward that he received from the Government for the capture of John Wilkes Booth, assassin of President Lincoln.

Julia Blanc, who was with Gertrude Elliott last season and just closed with a stock company, has returned to New York.

Albert Andrus is playing the Judge in *The Judge's Son*, a dramatic playlet, at Hammerstein's Theatre this week. The piece was taken from *A Man of Honor*. Mr. Andrus is playing the part in which Edmund Breese was starred.

Harry B. Eyttinger, nephew of the late Rose Eyttinger, is at present with the Thomas A. Edison Moving Picture Company. One of his most remarkable picture impersonations has been the giant in Jack and the Beanstalk.

The principal guests at the annual dinner of the American Playgoers, to be held at the Hotel Astor Friday night, will be Mr. and Mrs. C. Rann Kennedy (Edith Wynne Matthison).

Mrs. A. H. Woods, wife of the theatrical manager, has sailed on the *Laconia* for a trip around the world. She will be away from New York for more than a year. Mrs. Woods was formerly known as an actress under the name of Louise Beaton.

Antonio Cincotto and Antonio Mislano, the two Italians who tried to blackmail Enrico Caruso and who were apprehended by the police, will probably not be prosecuted further. Cincotto forfeited his bail and has vanished, and Mislano is said to be suffering from leakage of valves of the heart.

A series of concerts will be given in the auditorium of New York University, beginning on March 5 with a song recital by Renald Werseurath, baritone, and Helen Wright, pianist. The object is to broaden the musical efforts of the university.

Charles R. Macaulay, who draws the poster for the coming Panama Exposition, has chosen Annette Kellerman as his model for the Spirit of the West.

Mikail Mordkin signed his name two thousand times to the photographs given away as souvenirs at the Winter Garden on Feb. 8.

Maud Jones, an actress, has sued J. C. Graul, owner of the Pontiac Theatre, in Syracuse, N. Y., for \$1,500 damages for damages to her reputation.

Grace A. Fendler has had papers served on Benjamin M. Giroux, manager of *The Bird of Paradise*, ordering him to show in Supreme Court cause why an injunction should not be granted prohibiting him and his associates from producing the play. The plaintiff contends that the drama now running at Maxine Elliott's was taken from a play of hers called *In Hawaii*.

W. S. Butterfield, who has been ill for some time, is taking a brief vacation at Mt. Clemons, Mich., before resuming active charge of his large circuit.

Felice Lyne, the Kansas City soprano, has made somewhat of a sensation at Oscar Hammerstein's London Opera House. According to cable reports, Mr. Hammerstein's policy of offering opera at popular prices has proven completely successful.

Marie L. Ranke will give three Lenten recitals at Delmonico's on Feb. 29, March 7 and 14.

Hugo Revelly sailed on Feb. 3, for his home in Austria, where he will spend the summer, returning in the autumn with a new act.

David Belasco went bargain hunting again on Feb. 9, and purchased at auction some very beautiful Japanese and Spanish antiques.

Ethel Barrymore was notified on Feb. 8, of her election to membership in the Association of Theatrical Managers, an honor conferred for her presentation of *J. M. Barrie's* playlet, *A Slice of Life*.

The American Playgoers held their sev-

enth annual dinner at the Hotel Astor on Feb. 9, when Mrs. James Madison Bass presided, and the speakers included Grace Isabel Colburn, Dixie Hines, the Rev. W. H. Sangree, Luther B. Anthony, Charles Rann Kennedy, Ben Greet, and Edith Wynne Matthison.

Ruth St. Denis will begin on March 4, a series of matinees on Mondays, Tuesdays, Thursdays and Fridays at the Hudson Theatre, giving three one-act dance plays.

Charles B. Dillingham, recently operated upon at the German Hospital, in this city, is recovering, but will remain at that institution for several weeks to come.

Kellett Chambers's new play, *The Right to be Happy*, will be produced on Feb. 26, with Dorothy Donnelly in the lead.

Lewis Waller announces that there will be no Wednesday matinee of *A Butterfly on the Wheel*, at the Thirty-ninth Street Theatre this week or next, special matinees being given on Lincoln's and Washington's birthdays.

Rosner and Wetsie will soon produce, in vaudeville an operatic pantomime entitled, *Truth, the Clown*. Miss Vancourt, a Parisian artist, has been engaged for the principal part.

Maggie Teyte and Edmond Clement sang at the concluding Chansou in *Crinoline* at the Plaza on Feb. 8.

Philip J. Dwyer, veteran owner of race horses, brought suit in the City Court last week against George Conscience, alleging \$4,500 to be due on a note. The defendant asserted that Mr. Dwyer had accepted one hundred shares of Dreamland stock in lieu of the amount. The jury disagreed.

Frank Daniels fell off a launch ready to bear him to his houseboat, at Miami, Fla., on Feb. 7 and might have been drowned, but for the prompt assistance of Tom Owens, a negro waiter, and Henry Farmer of Chicago.

It became known last week that a young woman, posing as maid to Ida Conquest, had been securing small sums of money from Miss Conquest's friends in this city by telephoning to them that the actress was in temporary need. One lady communicated with Miss Conquest, now residing at Elmford, N. Y., who repudiated any knowledge of the matter and it was reported to the police.

Wilton Lackaye will produce *The Curious Conduct of Judge La Garde* at Trenton, N. J., on Feb. 20, instead of at Atlantic City on Feb. 21, as had been announced.

First among the new plays to be given at the Little Theatre by Winthrop Ames will be Charles Rann Kennedy's *The Terrible Meek*.

Nancy Barbee and Mabel L. Sturges gave a programme of Southern stories and songs at the Plaza on Tuesday, under distinguished patronage.

A successful performance for the Anti-Tuberculosis League was given at the Moore Theatre, Seattle, Wash., on Feb. 2, when a pronounced hit was scored by a child actress, Baby Seecamp, in the extravaganza, *Once Upon a Time*.

Julia Marlowe, overcome by hoarseness, was unable to appear at the Auditorium Theatre, Baltimore, last Wednesday evening. The Merchant of Venice had been announced, but E. H. Southern substituted *Hamlet*, and Norah Lamson gave a fine impersonation of Ophelia.

The annual benefit for the Treasurers' Club of America will be given at Wallack's Theatre on Feb. 25. George M. Cohan, Raymond Hitchcock, William Collier, and Maude Raymond are among the volunteers.

Jerry J. Cohan, the actor, who is the father of George M. Cohan, also actor, playwright and producer, has published a little book of his poems written in the last ten years. It is dedicated to his wife, Helen Frances Cohan, an actress, and is limited to 499 volumes. Each copy is signed by the author and is for circulation among friends only.

An enormous crowd congregated about the Metropolitan Opera House on the evening of Feb. 6, when Caruso and Tetrazzini sang *Rigoletto*. By half past six, a line of staides extended from the box-office window out to the street and completely around the Metropolitan block. At least two thousand were in line, of whom only the first four hundred and fifty could be admitted. Estimate places the box-office receipts at \$13,000.

Charles Frohman has acquired the American rights to *The Onslaught*, a new drama by Henri Bernstein, which was produced at The Gymnase, in Paris.

On Feb. 6, the New York Symphony Orchestra gave a concert at Carnegie Hall, in memory of its late president, Samuel S. Sanford. The feature of the programme was Josef Hofmann.

An audience of 2,500, which was half of those who sought admission, listened to the free concert at the Morris High School on Feb. 8. The concert was given by the New York World.

Three original comedians were ejected from the audience of *The Little Millionaire* at George M. Cohan's Theatre, on Feb. 6. These three patrons insisted on making

graceful, but audible jests, which annoyed the audience and destroyed Mr. Cohan's sangfroid.

Cecile Sorel, a French actress well-known at the Theatre Francaise, has announced her disapproval of modern simplicity of raiment and wants to see boucled skirts come into fashion.

William Raymond has been engaged by Charles Frohman for Billie Burke's company in *The Runaway*, and will join the organisation in St. Louis.

A version of *Oliver Twist* for vaudeville purposes has been written by Frank Ferguson and will be played by Jane Court-hope and company. There will be two scenes, Fagin's Den and London Bridge, and eight characters will be required.

Maurice Campbell announced that Hentretta Crossman would continue to play *The Real Thing* for two more years, because of the success she has had on tour.

Mary Shaw told the Women's Political Union at the Hotel Gotham on Feb. 6, that although Ibsen had biased the way for suffrage, the weakness of the sex still blocked the path. She advocates the cultivation of strength of character as a remedy, which is an admirable idea, although it may not render woman more charming.

At the Waldorf Astoria on Feb. 15, Edyth May Clover gave a piano recital, assisted by Hans Kronold, cellist; Joseph Appel, tenor, and Edward Reshlin, accompanist. An interesting programme was rendered.

The Durand-Ruel exhibition for the first half of February consisted of landscapes by Henry C. Lee.

Mrs. Flske, supported by the Manhattan Company and under the direction of Harrison Grey Flske, will appear at the Empire Theatre immediately after Miss Barrymore's engagement. She will present on that occasion, for the first time here, a comedy by Rudolf Besier, entitled *Lady Patricia*, which was a London success last season, and for which the American rights were secured by Charles Frohman.

The present production of the comedy, with Mrs. Flske in the title-role, is the result of a special arrangement between Mr. Flske and Mr. Frohman which will bring Mrs. Flske to the Empire Theatre for a Spring run, and will mark, incidentally, her first appearance at that theatre.

The cast which Henry Miller is assembling for *The Rainbow*, the new play by A. E. Thomas, which is to be produced in the next few weeks in an uptown theatre, includes at present Malcolm Dunn, Charles Hammond, Danile Pennell, Robert Stow Gill, Brandon Hurst, Ruth Holt Boudcault, Fania Marinoff, Ruth Chatterton, Laura Hope Crews, Ethel Martin and Hope Latham. The play is in rehearsal and will be given an out-of-town performance within two weeks. Mr. Miller will appear in the leading role.

Liebler and Company announce that *The Garden of Allah* will run the season out at the Century Theatre.

Margaret Angila has withdrawn Lydia Gilmore. In its place she will revive at the Lyceum Theatre, for two weeks only, beginning with the Lincoln's Birthday matinee on Monday afternoon, the A. E. W. Mason comedy, *Green Stockings*. H. Reeves-Smith and Maude Granger return to Miss Angila's company for this revival and, excepting in one or two minor instances, the rest of the cast will be identical with that which appeared with her in the same play in New York earlier in the season.

Elsie Ferguson, who plays Dolly Madison in *The First Lady in the Land*, was the guest of honor at a reception given by Dolly Madison Chapter, Daughters of the Revolution, at the D. R. State headquarters in the Colonial Building, Boston, on Feb. 3. Mrs. John P. Merrill, of Brooklyn, regent of the chapter, was assisted in receiving by Mrs. R. Wells Dibble, Marlon Murphy, and Mrs. William R. Elliot.

Viola Leach, of the Alcazar Theatre, San Francisco, obtained an interlocutory decree of divorce on Jan. 29, from Percy F. Leach, of New York. Desertion was the charge.

Two years ago the Barnum and Bailey circus tents burned just as a performance was about to begin in Schenectady, N. Y. The circus left town without refunding money for tickets purchased for the performance that never came off, and since then it has been persons *non grata* in Schenectady. Mayor George R. Lunn on Feb. 2 refused to grant a license this year, following the precedent of Mayor Duryee, until the circus settled the citizens' claims.

Building Commissioner James N. McKelvey, of St. Louis, has been exonerated of the charges brought against him by the Carpenters' District Council, but at the same time, the Special Council Committee which investigated the condition of Haylin's Theatre recommend that its walls be shored up promptly or else rebuilt, since they are out of plumb.

Justice Newburger reserved decision on the application of Joseph Buckley that a receiver be appointed for the partnership formerly existing between himself and Otis Skinner. The application asks that the partnership effects, consisting of plays, be

sold and the proceeds divided. Buckley charges Skinner with appropriating the assets. Skinner asked for a dismissal of the suit.

Sirota, a tenor from Russia, has come to America to sing old Hebrew religious melodies and operatic arias. In Russia his reputation rivals Caruso's, and in London enormous crowds assembled to hear him.

The coronation pictures at the Kinema-color Theatre were followed on Feb. 10 by pictures of the Durbar at Delhi.

Madama Tetrazzini will begin her second American concert tour in the New York Hippodrome on Feb. 18. She will be assisted by Naham Franko and his orchestra of seventy-five men, Nat Yves, pianist, and Emilie Puyans, flutist.

Florence Nash, Joseph Jefferson, and Minette Barette appeared at the Fifth Avenue Theatre on Feb. 5 in the premiere of *Is 1909*, a problem play of the future, by William C. de Mille. It is a farcical development of the Suffragette movement, and amused the audience vastly.

The Court Theatre at Detmold was burned on Feb. 5, and imperilled the lives of the princes of the house of Lippe.

Fred C. Whitney, managing Jan Kubelik on his American tour, announced that the violinist would probably not return to America again in his professional capacity, as he finds traveling irksome. His trip ends in April, and although offers have been made to him to visit South America it is more likely that he will return to Europe.

George Broadhurst, the author of *Bought and Paid For*, was slightly injured by a fall on the icy pavement at Broadway and Forty-second Street on Feb. 8. Mr. Broadhurst at that instant saw more stars at once than have ever appeared in all his plays put together—and that is quite a record.

Nicolai's opera, *Merry Wives of Windsor*, was sung with great success at La Scala, Milan, on Feb. 5. Although sixty-three years old, it sounded so fresh that critics believe it will remain a permanent favorite.

Geraldine Farrar has moved out of the Knickerbocker Hotel, where she has lived for several years, to apartment of her own. She is accompanied by Mr. and Mrs. Sidney Farrar in her quest of domesticity.

Hans Robert produced at Hammerstein's Victoria Theatre on Feb. 5 a sketch, *The Judge's Son*, arranged from the chief scene in *A Man of Honor*, which Edmund Breese played at Weber's Theatre earlier in the season. Mr. Robert was supported by Albert Andrus, Ruth Rose, and James Edwards.

Robert Edeson, having exhausted the possibilities of *The Caveman* and *The Arab*, has taken to vaudeville, where he is presenting the football scene from *Strongheart*. In this scene he won enormous popularity several years ago.

Douglas Fairbanks has turned from *A Gentleman of Leisure* to *A Regular Business Man*, but in his new role he keeps shorter hours. *A Regular Business Man* is a one-act comedy, which was written especially for Mr. Fairbanks. He produces the sketch at the Fifth Avenue Theatre on Feb. 10.

The Auditorium, Toledo, closed on Feb. 3 after the appearance of Madame Preger.

Thomas Y. Morrison, a son of the late Louis Morrison, has returned to his original role in *The Moral Code*, under the direction of Arthur Hammerstein. Dudley Arthur has joined Vaughan Glaser in Cleveland. Both of these actors were engaged in *The Everybody* company, playing vaudeville houses.

While engaged in cataloguing the contributions given by George A. Fyfe, of New York, in memory of his wife, Frances T. Pearsons, Wellesley, '85, Professor Margaret H. Jackson, head of the Italian department at Wellesley College, discovered a codex of poems made by Antonio Pucci, a popular Florentine poet of the fourteenth century. It is the only copy in existence, and has been restored to the Italian Government.

Florence French, proprietor of a musical publication, has attached seventeen trunks belonging to Madame Carolina White, soprano of the Chicago Grand Opera company and creator of the leading role in *The Jewels of Madonna*. The trunks contain a wardrobe valued at \$30,000, and the claim is for \$200.

Owing possibly to critics who commented on the lingering death agonies of Walker Whiteside in *The Typhoon*, he commits suicide by an almost instantaneous process which eliminates the gruesome struggles of the Japanese diplomat. The changed version was given in St. Louis on Feb. 1.

Marguerite Sylva obtained a divorce from William David Mann, a theatrical manager, in the Chicago Circuit Court on Feb. 3. She resumes her maiden name, Alice Helene Smith.

Providence, R. I., has finally delivered itself of billboards, which have long been in bad odor among the citizens of that community.

A CHILDREN'S BUREAU.

On Jan. 31 the United States Senate passed a bill and sent it to the House, providing for a children's bureau in the Department of Commerce and Labor, which shall investigate and report on all matters pertaining to the welfare of children and child life, and shall especially investigate the questions of infant mortality, the birth rate, juvenile courts, desertion, dangerous occupations, accidents and diseases of children, employment, legislation affecting children in the several States and Territories.

The chief of the bureau is to be appointed by the President, subject to the confirmation of the Senate, and is to get \$5,000 a year. There is also to be an assistant chief and a small force of clerks.

Such an officer would have the power to supervise stage children, if he chose to exercise it.

A day or two before, the National Child Labor Committee, in their eighth annual meeting, at Louisville, Ky., passed resolutions endorsing the uniform child labor law recently drafted by the United States Commissioners on Uniform State Laws of the American Bar Association.

LITIGATION AT URBANA.

The Illinois Opera House at Urbana, Ill., closed Jan. 30. Proceedings have been started in the Appellate Court by the stockholders to oust the present management. The trouble originated first in leasing the playhouse to George W. Chatterton, of Springfield, Ill., four years ago, and business being very poor it was sub-leased to the Shubert Brothers. They in turn leased it to the Comstock Amusement Company, the Shuberts agreeing to furnish the shows for the latter lessees. Business was and has been anything but good, and thus the suit was started to untangle the much muddled affairs and to collect \$10,000 rent now past due. There is a movement now being pressed, and it looks very encouraging, to connect the playhouse with the Klaw and Erlanger Circuit, with Fred W. Busby, who has spent twenty years in the show business, being connected at one time with Forester and Sells' Brothers Circus as advance advertising manager, and who managed Nat Goodwin last season, as resident manager. The representative of THE MINNOM at Urbana is encouraged to believe that next season will see business at this beautiful playhouse put on a paying basis.

THE MANTLE OF BILL SIKES.

Liebler and Company, who are about to make a Dickens centenary revival of Oliver Twist, received the original costume of Bill Sikes, worn by E. L. Davenport nearly half a century ago. It will be used in the coming production by Lyn Harding, who will have the part of the notorious housebreaker. The aged costume, somewhat moth-eaten but still serviceable, is the gift of E. B. Tilton, a business man of this city, formerly well known in theatrical circles.

Davenport, it seems, had been a close friend of Mr. Tilton's father, and had made him a present of the costume. Davenport was one of the great Bills of the so-called "palmy days," appearing in the role first in the famous Wallack's Theatre production which had its premiere on Dec. 27, 1867, and in which James W. Wallack, Jr., the greatest Fagin of his time, also appeared. In the London production of Oliver Twist, Mr. Harding wore a costume made out of furniture plush, with a waistcoat made from a piece of carpet. It was modeled from a suit worn by one of the worst cutthroats of the last century at his trial.

POUR VIVRE HEUREUX.

At the Théâtre Renaissance Parisians are laughing at the unusual comedy of Pour Vivre Heureux, by André Hivot and Yves Mirande. Maclair, the artist hero, grew so tired of his terragant wife and so fond of pretty Madeleine, that he resolved to commit suicide—only resolved, however, for at the last moment he ran away to Dieppe and returned only to find his own funeral in progress and his own fame accomplished by his supposed death. His pictures which formerly went begging, commanded fabulous prices. His wife was consoling herself with a lover, so Maclair decided to stay dead, or rather to pose as an American painter from Boston. With Madeleine he retired to the country where he lived happily until his widow began to put bogus pictures on the market with his signature. Thereupon Maclair rose from the grave long enough to stop this swindling scheme, and then returned to his other existence with Madeleine.

AN APPEAL.

Mrs. Michael Kennedy, who for years kept a boarding house for actors at 264 West Thirty-eighth Street, and was a good friend to many, has since her husband's death been in poor health, and is now greatly in need of assistance. Any of those who may remember the pleasant hours passed in her home and wish to help her may address her in care of Mrs. O. W. Smith, 2040 Fifth Avenue.

PHILADELPHIA FLAMES.

The theatrical boarding house district in Philadelphia was swept by a fire on the evening of Feb. 4, which sent the Theatians



W. OLATHE MILLER

scurrying with their baggage out into the cold, cold world. They considered it preferable to the heat of the burning building, and lingered only long enough to seize what clothing and other movable property was at hand. Dragging their trunks behind them, actors and actresses in crowds sought shelter outside the danger zone.

THE TRUTH WAGON.

The Truth Wagon, the new play by Hayden Talbot, begins a short road tour at Albany on Feb. 15, under the management of Oliver Morosco. The prevaricating son of a reputable citizen wagers he will tell the truth for three months. He purchases a newspaper called The Truth, which previously was seldom known to follow its motto, "What is printed in The Truth is true." He runs his paper during the entire three months under a truth telling principle, even with a political campaign in active operation. What occurs to the circulation of his paper is interesting. The scenes of the play are laid in the offices of a newspaper. The cast will include Max Figman, Edwin Arden, Frank Sheridan, George Mack, Wayland Trash, Charles Dow Clark, Harry Mastayer, James Wilson, Harold Leftwich, Muriel Starr, Maude Gilbert, Antoinette Walker, and Lucile Watson.

THE CHOCOLATE SOLDIER.

That perennial favorite, The Chocolate Soldier, is playing an engagement of one week. The Whitney Opera Company, which gave this tuneful work to Oscar Straus for three hundred nights at the Casino, season before last, remains nearly intact. George Tallman and Francis J. Boyle, who have not missed a performance since the opening night of the opera, and George O'Donnell and Mildred Rogers are members of the original company. Alice Yorke, who is playing Nadina for the second season, has made a reputation throughout the country for her rendering of this role. Vivian Weadon sings the part at the Wednesday Matinee. Juanita Fletcher has the soubrette role of Mascha in which she is said to have achieved success. Charles H. Bowers plays the title-role. The matinees on Monday, Wednesday and Saturday are at popular prices, and the highest price at the night performances is \$1.50.

ARMY BLUE.

The Yale Stock company will present Er Lawhe's Army Blue for the first time on any stage at the Orpheum Theatre, Jersey City. The author is press representative of the New York Theatre. Formerly he was dramatic editor of the Louisville Courier-Journal. The scenes of his play are laid at a Western army post.

THE FIRE SCREEN.

Alfred Sutro's new play, The Fire Screen was produced at the Garrick Theatre, London, on Feb. 6. The Daily Chronicle says it is in many respects, Sutro's best work. The Daily News calls it a compact of theatrical foolishness.

A LAUA AT MAXINE ELLIOTT'S.

The Hawaiian members of the company playing The Bird of Paradise at Maxine Elliott's Theatre, gave a laua in honor of their star, Laurette Taylor, and the rest of the cast between matinee and evening on Feb. 7. A laua is a banquet, Hawaiian style. Seated on mats on the stage of the theatre, the hosts and guests partook of all sorts of native delicacies whose names were unfamiliar even if the delicacies were not. Translated into English, the menu included planked fish, roast pig, pineapple, pineapple juice, dancing, and singing. As the pineapple juice proved not too exhilarating, the guests were content to leave the dancing and singing to the Hawaiians, who were more expert in such matters. When the evening audience began to arrive, the party retired to the space beneath the stage for the farewell ceremonies. Among the guests were Mrs. Isabel Strong, step-daughter of Robert Louis Stevenson; Charles Boucher, formerly Minister of the Interior; John Corbin, Richard Watson Tully, the author of the play; Hartley Manners, Dorothy Richardson, Jane Peyton, Van Rensselaer Townsend.

SAN FRANCISCO CENSORSHIP.

A conference has been called in San Francisco for the Chief of Police, Police Commissioners, and theatre managers to meet the Public Welfare Committee of the Board of Supervisors. Moral censorship for theatres, public dance halls, and other places of amusement is to be exercised. Recent musical comedies have been held by the Supervisors to be no less offensive than the dancing exhibitions in the cafes of the Barbary Coast.

THE NE'ER-DO-WELL.

Charles Klein is dramatizing Rex Beach's novel, "The Ne'er-Do-Well," for New York presentation early next season under the management of the Author's Producing Company. The play will require a cast of about forty players. Plans for the scenic equipment have been accepted, and the construction work will begin immediately under Mr. Klein's supervision. The first scene will be laid in New York, the second on board ship, and the remaining scenes in the Canal Zone.

CHANTECLER TO RETURN.

Chantecler and Maude Adams will be seen in New York again next season at the Empire Theatre. An entirely new production will be given to fit the smaller stage. Miss Adams celebrated her 25th performance of Chantecler in Washington last week.

FIRE IN CRANFORD, N. J.

The Opera House Building of Cranford, N. J., was destroyed on Feb. 3 by fire. The loss is between \$125,000 and \$140,000. The building was owned by William Sperry, Vice-President of Sperry and Hutchinson.

MADAME MAETERLINCK'S FAREWELL.

Madame Maeterlinck's farewell performance at Chickering Hall, Boston, on Feb. 2, was almost an ovation. Her subject was Pelleas and Melisande, which she analyzed, recited and sang. She described it as "a drama with a vague atmosphere—a profound creation with a vital force which seizes each person in its grasp and stirs within his soul a passionate fire. It thus becomes absolutely personal, a study of the individual character and mind."

"Mr. Maeterlinck's characters," she said, "are less human and real because they deal rather with the soul and its workings than with the body. It is delving deep into the secrets of the heart, yet revealing them only indirectly to the auditor. It is tremendously philosophical for the reason that it is often so vague. Mr. Maeterlinck's characters do not say all that they think. They leave something to be implied, and often this implication must come to the hearer more through the interpretation which the actor gives it than through the words themselves."

"The underlying plot of the story rests upon the idea of destiny, of fate, upon the conception of life as a struggle between two forces, one of which is a terrible, hopeless power that drags the individual to a predestined end. This sets the characters off as victims of fate and enwraps the whole drama in a haze of gloom."

"In Pelleas there are certainly two such forces, the one which guides us along in spite of ourselves, and the other, dull and heavy, yet intrepid, which drags in the opposite direction."

"To work out such a plot it is essential to have each individual stand for some abstract quality. Thus Pelleas represents the force of destiny, Melisande innocence, Ysande the force of destiny and Golaud strength. The actors in playing it must be very intense. When I had finished the first production I felt as if I had just awakened from a bad dream."

Madame Maeterlinck then went on to discuss Debussy's music written for the opera. She described it as decidedly revolutionary and a transgression of all traditional operatic rules, yet successfully so. She indicated how superbly it brings out the very feeling which Mr. Maeterlinck tried to introduce into the work as a drama by singling selected passages. She called attention to differences as well as similarity of interpretation.

Before closing Madame Maeterlinck took occasion publicly to thank Mr. Jordan and others for their help toward the successful production of her husband's work, also Mr. Russell and Andre Caplet for their able leadership.

BENEFIT FOR WILLIAM T. FRANCIS.

A benefit for William T. Francis, composer and former musical director for Weber and Fields and Charles Frohman, has been arranged for Feb. 25, at the Century Theatre. Through serious illness, Mr. Francis is so incapacitated that his colleagues in the Lambs and Friars clubs are taking this means of aiding him.

John L. Golden, composer of Over the River, is chairman of the committee; William Harris, treasurer; Arthur Weld, Secretary. On the general committee are Victor Herbert, Geo. M. Cohan, William Collier, Augustus Thomas, George Ade, Henry Blossom, George Broadhurst, Avery Hopwood, Raymond Hubbard, Gustave Kerker, Charles Klein, Gustav Luders, Glen MacDonough, A. Baldwin Sloan, Harry B. Smith, Winchell Smith, David Warfield, H. H. Burnside, Clifton Crawford, Reginald De Koven, Gus Edwards, Clay M. Greene, Irving Berlin, Jefferson De Angelis, Hopwood Hurt, Hartley Manners, Alfred Robyn, Edward Peple, Charles Gebest, Jean Schwartz, Renold Wolff and Maurice Levi.

Among the theatrical managers who are taking active interest in the testimonial are Sam H. Harris, George C. Tyler, Joseph Brooks, Joe Weber, Lew Fields, Lee Shubert, Alf. Hayman, Charles Dillingham, Frank McKee, F. Ziegfeld, Jr., and Al Woods.

In addition to the amount received from the sale of the tickets for the performance, a systematic effort is being made by the committee to obtain funds by subscription. These subscriptions are in the hands of William Harris, George C. Tyler and the directors of the Century Theatre have donated that house for the testimonial performance.

Geo. M. Cohan already has contributed \$500 for a gallery seat.

AUTHORS AS FINANCIERS.

George Broadhurst and Philip Bartholomae are to be interested financially in the William A. Brady Theatre Company that has leased the new theatre now being built by Felix Isman, near the Brady Playhouse in West Forty-eighth Street. Mr. Bartholomae, the author of Over Night, which had a long run last season at the Hackett Theatre, is to become a producing manager. He will produce a play of his own early in the season with Arthur Vilesworth in the leading role. Another of his plays, Little Miss Brown, has been accepted for production by Mr. Brady. Some of Mr. Broadhurst's plays will be put on at an early date, after the opening of the house.

CHANGE OF ADDRESS.

The headquarters of the Actor's Church Alliance of America have been moved from 500 Seventh Avenue, to 254 West Fifty-fifth Street, first floor, just west of Eighth Avenue. After Feb. 15, all members and friends of the Alliance who call, will receive a hearty welcome.

NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam. S. and Lee Shubert, Inc.

Winter Garden Broadway & 30th Street. Tel. 411 Col.
Evenings at 8. Matinees, Tuesday, Thursday and Saturday at 2. Best Seats \$1.
Smoking Permitted.

NIKAIL MORDKIN
LOPOUKOWA, PAJITKAIA
And the Big Musical Entertainment
VERA VIOLETTA
And Extraordinary Star Cast
ANNETTE KELLERMANN
Matinee Washington's Birthday.

MAXINE ELLIOTT'S Theatre 30th St.
Bet. B'way & 6th Ave. Tel. 408 Bryant.
Evs., 8:15. Mats., Wed. and Sat., 2:15.

OLIVER MOROSCO Presents
THE BIRD OF PARADISE
A Play of Hawaiian Life
Matinee Washington's Birthday.

WILLIAM COLLIER'S 41st St., bet. B'way and 6th Ave. Tel. 5194 Bryant.
Evs., 8:15. Mats., Tues., Thurs. & Sat. 2:15

COMEDY
BUNTY PULLS THE STRINGS
Matinee Washington's Birthday.

LYRIC 42d St., W. of B'way. Phone 3216 Bryant. Evenings, 8:15. Matinees, Wed. and Sat., 2:15.
HENRY W. SAVAGE offers

LITTLE BOY BLUE
Matinee Washington's Birthday

39th STREET THEATRE - 39th St. near Broadway. Tel. 413 Bryant. Evs. 8:15. Matinee, Saturday 2:15.

MR. LEWIS WALLER has the honor to submit
A BUTTERFLY ON THE WHEEL
Noted English Drama with Excellent Cast
Matinee Washington's Birthday.

MANHATTAN OPERA HOUSE 34th Street & 8th Ave.
Two Blocks West of Broadway
BROADWAY SUCCESSES AT POP. PRICES
Evs. 8:15. Evs. & Sat. Mat., 2:15. Wed. Mat., Entire House, 2:15-3:00.

SAM BERNARD
In the Casino Musical Success
He Came From Milwaukee
Week Feb. 19
Low DOCKSTADER'S Minstrels
Extra Matinee Washington's Birthday.

WALLACK'S Broadway and 30th Street. Evenings at 8:30. Matinees Wednesday and Saturday 2:15
Popular Wednesday Matinee, 2:15 to 3:15

GEORGE ARLISS
LIEBLER & CO., Managers
In Louis N. Parker's New Play
DISRAELI
With a Notable Cast
Matinee Washington's Birthday.

poned performance, or of securing their money back. In due honor to Mr. Sothorn, it must be stated that the whole house with but few exceptions remained for his performance of the Dana. Miss Marlowe had recovered sufficiently to appear as Viola in Twelfth Night on Thursday.

NEW YORK THEATRES.

HIPPODROME
Sixth Avenue, 43d-44th Streets
Direction MESSRS. SHUBERT
Twice Daily—2 and 8 P. M.
Best Seats at Matinees, \$1

Around the World
SERIES OF EARTH-EMBRACING SPECTACLES

BROADWAY THEATRE B'way & 41st St. Phone 191 Bryant
Evs. 8:15. Mats., Wed. & Sat. & Feb. 22, 2:15

WEBER AND FIELDS
JUBILEE COMPANY OF 100
In HOKEY POKEY and BUNTY BULLS and STRINGS

WILLIAM A. BRADY'S PLAYHOUSE 48th St., E. of B'way.
Tel. 2661 Bryant. Evenings 8:15 sharp
Matinee Wednesday, Thursday and Saturday 2:15

BOUGHT AND PAID FOR
Management William A. Brady (Ltd.)
Matinee Washington's Birthday.

LEW FIELD'S HERALD SQ. B'way & 35th St. Phone 3216 Bryant. Evenings, 8:15. Matinees, Wed. and Sat., 2:15
Phone 2445 Murray Hill
HENRY W. SAVAGE offers

LAST WEEK THE MILLION
Beginning Monday, February 19, Special Lenten Engagement
EVERYWOMAN Mats. Tues., Thurs. & Sat.

CASINO B'way & 30th St. Phone 3846 Murray Hill. Evs., 8:15. Mats., Wed. & Sat. 2:15.
WINTHROP AMES Presents

THE SENSATION SUMURUN
A Wordless Play with Music
Prof. Max Reinhardt's Complete Company and Production
Matinee Washington's Birthday.

WEST END 125th St., West of 8th Av. Phone, 2904 Morningside.
Evs., 8:15. Mats., Wed. and Sat., 2:15
Wednesday Matinee, Best Seats, \$1.00

WHITNEY OPERA CO. in
THE CHOCOLATE SOLDIER
With the Original N. Y. Casino Cast of 100.
WEEK FEB. 19
THE MILLION
Extra Matinee Washington's Birthday.

CENTURY (Formerly New Theatre.) 60d Street and 8th Ave. Phone 8800 Col. Evenings 8 sharp.
Matinees Wednesday and Saturday, 2 sharp
Evs. and Sat. Mat., 2:15 to 3:00
Popular Price Matinee Wednesday

The 8th Wonder of the World
THE GARDEN OF ALLAH
Matinee Washington's Birthday.

Belle Baker, who, perhaps, is more popular in this city than any other vaudeville artist, returned to the Maryland rather unexpectedly last week and again succeeded in drawing a B. O. house. This was her second engagement in three weeks at the Maryland, and she was well for her drawing powers. A third return engage-

NEW YORK THEATRES.

KNICKERBOCKER Broadway and 38th St.
Evenings, 8—Matinees, Wed. and Sat.
Charles Frohman, Klaw & Erlanger, Props.
KLAW & ERLANGER Present

OTIS SKINNER
By Arrangement with CHARLES FROHMAN
in "AN ARABIAN NIGHT."
KISMET
By EDWARD KNOBLAUCH, Produced and Managed by HARRISON GREY FISK.

EMPIRE Broadway and 40th Street. Evenings at 8:30. Matinees, Wed. & Sat., 2:15.
Charles Frohman . . . Manager

ETHEL BARRYMORE
In the Delightful Comedy
COUSIN KATE
ETHEL BARRYMORE Presents
—AN ALL-STAR CAST—

In J. M. BARRIE'S great NOVELTY
A SLICE OF LIFE Miss Barrymore
John Barrymore
Hattie Williams

FULTON 40th St. n'y B'way. Phone 3400 Bryant. Evs. at 8:15. Wed. & Sat. Mats. 2:15.

HENRY B. HARRIS Presents
ELSIE FERGUSON
In the Season's
MOST DELIGHTFUL COMEDY

THE FIRST LADY IN THE LAND

LYCEUM Broadway and 45th Street. Evenings at 8:30. Mats., Wed. and Sat., 2:15
Daniel Frohman . . . Manager
For 2 Weeks Only

MARGARET ANGLIN
In A. E. Wilson's Comedy
GREEN STOCKINGS

LIBERTY 42d St., West of B'way. Evs. 8:15. Mats., Wed. & Sat. 2:15.
KLAW & ERLANGER . . . Managers.
DANIEL V. ARTHUR, Announces

MARIE CAHILL
In his new musical comedy success
THE OPERA BALL
With strong cast including
HARRY CONOR

GEO. COHAN'S THEATRE, Broadway M. COHAN and 43d St. Evs. 8:15
Matinees Wednesday and Saturday
COHAN & HARRIS present

GEO. M. COHAN (himself)
In the Speedy Musical Farce,
The Little Millionaire
Book, Lyric and Music by GEO. M. COHAN

BELASCO 44th St., n'y B'way. Evs. 8:30. Mats., Thurs. & Sat. 2:30
DAVID BELASCO presents

DAVID WARFIELD
In a new play by David Belasco
THE RETURN OF PETER GRIMM

ment has already been contracted for the week April 15-20.
The first American performance of The Rose Maid, Werba and Leuscher's new production, will take place at the Academy of Music, in this city, 28. The Rose Maid contains three female roles of equal prominence, and they will be sung by Irene Bentley, Adrienne Augarde, the title-

NEW YORK THEATRES.

NEW AMSTERDAM Theatre, 42d St. West of B'way.
Evs. at 8:15. Mats. Wed. & Sat. at 2:15
KLAW & ERLANGER Present
EUGENE WALTER'S Dramatic Version of JOHN FOX, JR.'S Popular Novel

THE TRAIL OF THE LONESOME PINE
WITH
CHARLOTTE WALKER

HUDSON Theatre, 44th St., n'y B'way
Evs. 8:15. Mats. Wed. & Sat.

MME. SIMONE
Assisted by ARNOLD DALY
Lubet & Co., Manager
In Maurice Donnay's Modern Play

The Return from Jerusalem

HARRIS Theatre, formerly Hackett, 42d St. n'y B'way. Evs. 8:30. Mats., Thurs. & Sat.

HENRY B. HARRIS presents

THE TALKER
A play by Marion Fairfax.

—with—
TULLY MARSHALL, LILLIAN ALBERTSON, MALCOLM DUNCAN, FAULINE LORD, ISABELLE FENTON, WILSON DAY, ELEANOR FOSTER, WARREN MUNSSELL, BERTHA DOWN, and others.

GAITY Broadway and 46th Street. Evs. 8:30. Matinees Wed. and Sat. 2:15.
COHAN & HARRIS Present

OFFICER 666
A Melodramatic Farce by Augustin MacHugh.
With **GEORGE NASH**
and **WALLACE EDDINGER**

CRITERION B'way & 45th St. Evs. 8:15. Mats. WED. & SAT. 2:15.
CHARLES FROHMAN . . . Manager.
WERBA & LEUSCHER Present

Mr. LOUIS MANN
In His Latest HIT
ELEVATING A HUSBAND

REPUBLIC West 42d Street, Evs. 8:30. Mats., Wed. and Sat., 2:30
DAVID BELASCO . . . Manager

DAVID BELASCO presents
A New Comedy Drama,
THE WOMAN
By William C. de Mille.
With a Cast of Exceptional Merit

role, falling to Edith Decker. The occasion will also mark the re-entry of beautiful Irene Bentley into the realm of light opera. Miss Bentley is a Baltimore girl, her parents still residing in this city, but we have seen little of her since her marriage to Harry B. Smith. The production has already aroused tremendous interest locally.

The many friends of Truly Shattuck will be delighted to learn that on Thursday next, 15, she will leave the Johns Hopkins Hospital entirely cured. Miss Shattuck has been with us a long while, having entered the hospital on the 10th of last October. She has made a host of friends in the city and her Christmas party given in honor of the children who were confined to the hospital was one of the most delightful affairs of the festive season.
As forecasted last week, Geraldine Farrar will sing Koeningkinder at the Lyric for the matinee performance on April 20. It is safe to predict that the house will be entirely sold out weeks before the performance, and plans are already afoot to have the co. give a night performance with Caruso and Amato, and it is to be hoped their efforts will meet with success.

I. BARTON KRUIS.

THE PHILADELPHIA STAGE

Many Changes of Bills Noted—The Concert Won Prompt Approval—Interest in Revival of Ben-Hur.

(Special to The Mirror.)

PHILADELPHIA, Feb. 13.—In the past two weeks there has been a change of bills in almost every downtown theatre. This week there were three new shows in town and from the advance sales all will do a big business. At the South Broad where John Drew in *A Single Man* succeeded Mrs. Fiske in Mrs. Humphreys-Leigh. At the Lyric, *Everywoman* closed a six weeks' engagement and was replaced by *The Never Home*, with George Munroe. At the Garrick, *Get-Rich-Quick* closed a successful run and the current attraction is *Robbery of Gunterbrook Farm*. Miss Ferguson in *The First Lady* in the Land was billed for the Walnut, but Manager Frank Howe, Jr., succeeded in getting the run of *The Commuters*, which has been a good drawing card, extended.

Last week there were also a number of important theatrical changes. Pomander Walk came to the Adelphi, Leo Dietrichstein in *The Concert* to the Chestnut Street Opera House, and Ben-Hur to the Forrest.

The Metropolitan Opera House is once more aglow with lights, the Philadelphia-Chicago opera co. being here again for an extended stay. Last night *Quo Vadis* was sung again with an all-star cast, and on Feb. 14, for the first time, *Jewels of the Madonna*, with a cast of forty principals will be sung. Later in the week *Tales of Hoffman*, *Cendrillon*, and *Traviata* will be heard with excellent casts.

The concert is new in Philadelphia and the audiences at the Chestnut Street Opera House showed their appreciation of this charming and effective comedy. It was a variation of the "triangular question," which is so frequently seen on the stage. Leo Dietrichstein, the American adapter, expanded the triangle of Herman Bahr, the German author, into a square, engag-

ing the services of an extra wife besides a married pair and the affinity. Mr. Dietrichstein's *Gabor* is a superb and vital conception, impregnated with all the atmosphere which such a part demands. William Morris's acting as the assenting husband who condones his wife's moral lapses was of active in by-play without a trace of histrionic insincerity. Lily Cahill and Janet Beecher were also excellent and did not over act their emotional parts. The band of David Belasco is seen in the effective stage settings.

Another comedy, *Pomander Walk*, also made its local debut last week and is the current attraction at the Adelphi. It is a peaceful, dainty play, but interesting withal and its tranquillity makes one forget modern bustling life. This delightful old English comedy is by Louis N. Parker and is built on the substantial fragments of human life and bits of joy and sorrow all interwoven into a delicate little play. The leading part, Sir Peter, assumed by George Giddons, savors of the English navy. The French widow, Cynthia Brooks, was good, and her daughter, portrayed by Dorothy Baker, gives it a touch of youthful romance. Lennox Pawie as the masquerading butler provided the comedy, and a bevy of maiden ladies add piquancy and propriety.

Local favorites have prominent roles in the massive production of *Ben-Hur*, which came to the Forrest last week. Despite its years on the stage, the interest in the drama is as fresh as ever. The title-role was played by Richard Buhier, and Marion Harney, formerly leading lady of the Orpheum Stock co., has the role of Iras, in which she showed her rare ability as an actress. Alice Haysna depicted the lovely character of Esther. The race was the climax of a great production unsurpassed in magnificence and power. The dancing was clever and the music catchy.

J. SOLIS COHEN.

BROOKLYN AMUSEMENTS

Crescent Stock's Fine Work in *Salvation Nell*—Minna Phillips Added One More to Long List of Successes.

(Special to The Mirror.)

The Crescent Stock company presented *Salvation Nell* last week and pleased large audiences at every performance. Leah Winslow was seen as *Salvation Nell* and gave a most satisfactory performance, being exceptionally good in the third act, when by the power of her eloquence she brings Jim to a realization of his evil ways. This scene is highly dramatic and Miss Winslow through her fine acting won many in the audience to tears. George Alison was seen to good advantage as Jim Platt. Gertrude Rivers gave a fine presentation of *Merrill O'Neil*. Mrs. Matilda Deshon was good as *Hallelujah Mennie*. Others in the cast were M. J. G. Brizara, Joseph Huxton, Guy Nichols, A. Lindy, Frank Housen, Harry Oldridge, Charles Mantle, George Schofield, and leaders Martin.

The Chorus Lady was the attraction at Payton's Theatre last week. Minna Phillips was seen as *Patricia O'Brien* and gave a fine performance. Gladys Paxton and Dan Mallory were the big-hearted, trusting livers to perfection. Ethel Milton both looked and played the role of *Norah O'Brien* in a most creditable manner, and great credit is due this popular little ingenue for her hard work. Others in the cast were Joseph Olcott, Grace Fox, Arthur Jeffett, George Fisher, Everett Murray, and Ethel Chasman.

A laugh every minute was the verdict at the Gotham Theatre last week, where the Gotham Stock company presented *Wives of the Cabbage Patch*. Kate Woods Fiske was seen as Mrs. Wixen and gave a most satisfactory as well as pleasing performance. It was without doubt one of the best parts assigned Miss Fiske as far this season and she did not hesitate to grasp every opportunity. Louise Carter was seen as

Lover Mary and, as usual, gave a fine performance. Evelyn Watson gave a commendable presentation of *Miss Lucy*. James Kyrle MacCurry was right at home as *Hiram Stubbins* and received his share of the applause. Frank McMunn as Mr. Schults kept the audience in roars of laughter. Others in the cast worthy of mention were Victor Browne, Frank Fielder, John Dillon, Henry Hicks, and Stuart Beebe.

Phillips's Lyceum Stock company presented last week *Knockout*, a dramatic play of the South. Harold Claremont as Joe Payton gave an excellent performance, while Phyllis Gilmore was seen to good advantage in the role of Joe's sister. Edna May Spooner in *The Lie*, a strong one-act play headed the bill at the De Kalb Theatre last week. Miss Spooner was seen in the role of Katherine Durand and won tremendous applause. Others in the cast were Arthur Behrens, Frederic Clayton, and Edwin Curtis. The balance of the bill was made up of several good vaudeville numbers and as a whole the programme was one of the best offered so far this season.

James K. Hackett in *The Grain of Dust* held the stage at the Broadway Theatre last week, while W. H. Crane pleased large audiences at the Montauk Theatre in *The Senator Keeps House*.

The Viennese Operatic company was the attraction at the Shubert Theatre last week.

The Deep Purple was seen at the Majestic Theatre and played to good success.

Good bills were presented at the various vaudeville houses last week, including Julius Steger and company at the Greenpoint, Emma Dunn at the Bushwick and Osears Nest, the East Side Casino, at the Orpheum.

CHARLES J. RUPPEL.

PITTSBURGH.

Big Business at All Houses—Hearty Praise for Mary Hall as Nancy Sykes.

PITTSBURGH, Feb. 13.—The past week was one of the few thus far this season when every theatre did a large business, and was due to the fact that all of the attractions were especially strong.

The current week at the Nixson, offers *Madame Sherry* with Lina Abarbanel in the leading role, and next week *Gypsy Love*, with Marguerita Sylvia featured. The Grand Opera performance on last Friday and Saturday were well attended and pleased, and the same may be said of the German Theatre co. during the preceding days.

Mrs. Wixen of the Cabbage Patch is at the Lyceum, and will be followed by Norman Hackett in *Batman Henderson*. Mutt and Jeff drew crowded houses all of last week; it was splendidly cast, and effectively staged. Richard V. Freeman, Mutt, and George Edwards, as Jeff kept the audiences in an uproar of laughter all the while they were on the stage. Lillian Goldsmith, and Joseph Herbert, Jr., both won repeated encores for their clever dancing, and Robert Bernard was the best vocalist in the cast.

The Alvin was crowded, and people turned away at every performance of *The Blue Bird* during the past week, and therefore it remains a second week. The Alton Opera co. in *The Bohemian Girl* and *The Kiss Waltz* are under-lined.

The Harry Davis Stock co. is presenting *The Marriage of William Ashe* this week, and then comes *His Finish*. Oliver Twist was well played and staged last week at the Duquesne, and Mary Hall gave an excellent portrayal of *Nancy Sykes*—adding another praiseworthy characterization to her long and varied list.

Irene Franklin heads a good and varied vaudeville bill at the Grand, where crowded houses is the usual custom.

Miner's Americans is the bill at Harry Williams's Academy, and The Bon Tons hold forth at the Gaiety.

Manager John B. Reynolds, of the Alvin, has added many new faces to his collection of theatrical friends displayed on the walls of his commodious office, and taken great pride and interest in it.

ALBERT B. J. HUNTER.

BOSTON ITEMS.

The Grand Opera Situation—Exit Elsie Ferguson—Wunderland.

There has been a decided hustling among the promoters of grand opera during the past week. The directors came out with a statement denoting a decided change in policy for the future in regard to the institution. Eben D. Jordan, who has been back of the venture in the erection of the building, and in meeting the deficits which have arisen at the close of each year, now wants to have something done by the public at large. With great generosity he offers to give the house rent free for the next three years, but he wants the public to come forward with a guarantee fund of \$150,000 a year for that time. If this is raised the opera will be continued; otherwise the present season will be the last. The directors have issued to the box holders a new schedule of prices, which it is supposed to put into effect. This will take a decided advance, for some of the most desirable places in the opera house, but it is thought that money could come in this way from those who make the most use of the season of opera as a fashionable function. In case there is a drop in the renewals of subscriptions as a result of the new prices, it is understood that there are plenty of others ready to step into the vacancies. They may not be so strong in the matter of acoustics, but they have more money and are more ready to put it in circulation.

It would look as if there would be no thought of turning the opera into a more popular institution with any possible cut in prices. It will be more exclusive than ever with the prices at present arranged.

Alice Nielsen, who was obliged to cancel two Boston appearances in concert on account of illness, has received an invitation to sing at a song recital to be given at the White House in Washington, on Feb. 17. The letter came from Helen Taft, daughter of the President.

Elsie Ferguson had one of the shortest tours on record in *The First Lady* in the Land. The fortnight at the Hollis was to have been merely a starter, but on account of the failure of *Making Good* at the Fulton, her dates were cancelled, and she called right back to New York after the engagement here.



HUNTER HIGH-BALL

REFRESHING, SATISFYING, INVIGORATING

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

Mrs. Alice P. Bates, president of the Thursday Morning Fortnightly Club, wrote a play, *The Dickens Remonstrance*, which was given in connection with the centenary celebration last week.

Alexander Pope, the artist, has just finished a life size portrait of Mrs. B. P. Cheney (Julia Arthur), and it has been on display in his studio on Tremont Street. It has been viewed by many of the former professional associates of the subject, and all declare that it is a speaking likeness, and one of the most artistic portraits yet painted by Mr. Pope.

Wonderland, the amusement park at Revere Beach, will not open this season, as it has been sold, to be divided up into house lots for summer cottages by the same promoters, who have disposed of property at Oak Island in the vicinity during the past few years.

Charles J. Rich, manager of the Hollis Street, was one of the guests of honor at the dinner given at the Thorndike by the All Around Dickens Club on the hundredth anniversary of the birth of the English novelist.

The troubles between the White Hats and the John J. Quigley booking agency is to be settled by arbitration. The picketing in front of the agency on Harrison Street has been stopped and hearings are being given by a board consisting of Herbert Kenny, Joseph Callahan, and Dr. George E. Lothrop, who will act as all questions of contracts which are alleged to have been broken on either side.

JAY BENTON.

CHICAGO NOTES.

The Greyhound—The Rose of Panama—Marlowe Stock Company.

Manager E. J. Sullivan, of the Studebaker, is selling seats four weeks in advance for *The Greyhound*, and an extra matinee will be given to-day, Lincoln's Birthday. The play is in its second month and seems to be drawing as well as the first week.

The Rose of Panama is announced for the American Music Hall, succeeding the music hall co. The new arrival is an opera comique, formerly called *Jacinta*, from European sources. Gladys and Forrest Huff are in the co.

Not only dramas but melodramas are being tabloided for vaudeville. Will Kilroy, after successfully condensing his *Millionaire Kid*, has done the same with his *Cowboy Girl* and is organizing a co. to fill his vaudeville dates.

Following the retirement of Lella Shaw and Albert Phillips from the Marlowe Stock co., Manager Marvin has reduced prices and put in vaudeville and moving pictures as extra attractions. The play this week is *The Devil*. Two performances will be given Saturday and Sunday nights. Sam McHenry is playing the Devil, and Katherine Marner, Sidney Payne, and Alice Gordon and Carroll McFarland are in the co.

The Girl of the Golden West delighted the patrons of the College last week. The production was excellent in the main and in many details. Marie Nelson was as good in the title-role as the College loyal legion expected and their anticipations were high. Brenda Fowler did the fox remarkably well, and Arling Aline gave a strong, skilful, well-acted portrayal of Rance. Thomas Swift as Johnson, Jay Quigley as Slim, and Jack Herbert as the bartender contributed to the success of the acting. The dawn of a To-morrow this week, to be followed by *The Light Eternal*, *Salvation Nell*, and *The Lily*.

Leo Parvin, manager of The Third Decree co., will hereafter think twice before losing patience with expressmen who make mistakes delivering trunks. A mistake in delivering his at Sioux City resulted in a pleasant surprise. The hotel where it should have been delivered was burned before Mr. Parvin reached the city and he read of it on train. A blundering expressman had left the trunk at the theatre where it was found all right.

OTIS COLEBURN.

RECORD OF DEATHS.

William B. Murray, who died at Soldiers' Home, Bath, N. Y., on Jan. 23, was born in Boston, in 1847. A veteran of the Civil War, after the war he joined the Bowery Theatre Stock company, and in succeeding years was in the companies of McKee Rankin, Fanny Davenport, Joseph Howarth, James Corbett, and Mrs. Leslie Carter. While on the road with The Heart of Maryland company his health failed, and three years ago he was removed to the Soldiers' Home, where he died. He was buried at Calvary Cemetery.

Patrick T. Muldoon, who died on Feb. 3, at the age of eighty-five, was the original of *Harrigan and Hart's* famous character. For thirty-three years he was a policeman in the Yorkville district, but retired in 1880. He leaves a widow, a son, and a daughter.

Mrs. Julia Travers, known for many years as one of the most gifted amateur pianists in this city, died on Feb. 3, at her home on Riverside Drive, New York. Mrs. Travers was eighty-three years old. She played for many distinguished people, both here and abroad, and Queen

Victoria sent for her on several occasions when she was in England. Mrs. Travers was a sister of the late Nugent Robinson, the first editor of *Collier's Weekly*.

David Beecher died on Thursday night in the Eastern District Hospital, Williamsburgh. He was an old-time comedian and minstrel, once connected with the Harrigan and Hart company. He played in Old Lavender, Cordelia's Aspirations, and The Mulligan Guards Ball. He retired from the stage about fifteen years ago. He was born on the East Side of New York city in 1850.

Frederick Williams, a brother-in-law of Percy Williams, the vaudeville manager, dropped dead in a restaurant on Jan. 31. He was seventy-two years old. His death was caused by heart failure.

Rankin D. Jones, an attorney known in the theatrical profession throughout the United States, died suddenly of apoplexy on Feb. 3, in Cincinnati. He was born in Baltimore, Md., in 1816, and went to Cincinnati to practice law. He left a widow and three children.

James A. Dunn, professionally known as James D. Fols, of the band team of Fols and Kallins, died on Feb. 3, in a sanatorium at Liberty, N. Y., of tuberculosis, aged thirty years. The body was shipped to his former home, Kansas City, Mo., for interment.

Three years ago James Ward celebrated his fiftieth anniversary on the stage, at the Colonial Theatre, San Francisco, where he was remembered as a member of the old Grand Opera House Stock company. He toured with Madame Modjeska, Edwin Booth, E. L. Davenport, and Edwin Forrest, and was in the company at Ford's Theatre the night of Lincoln's assassination. Ward died in San Francisco on Feb. 7, at the age of seventy-three.

William G. Paulsen, a prominent musician of Louisville, Ky., who had played in the orchestra of the principal theatres in the city, died on Feb. 4, at St. Edward's Hospital, New Albany, Ind., of paralysis. He was fifty-seven years of age. A son, a sister and three brothers survive him.

John Nugent dropped dead in the post-office at Columbus, O., on Feb. 3, aged sixty years. For many years he had worked in various capacities with various circuses and Wild West shows. Three sisters, residing at Allentown, Pa., survive him.

Births.

BERRY.—In Los Angeles, on Jan. 18, a son to Noah W. Berry, Jr., and his wife, Margaret Lindsay.

Married.

MERRITT-MERRITT.—Grace Edna Merritt to Henry Kelle Merritt, in Toronto, Ont., on Feb. 6.

NEWTON.—HART.—Rev. Edward Freeman Newton and Carolina Burton Hart, in New York city, on Feb. 3.

TROUP-RHODES.—Marjorie Rhodes to James Troup, in New York, on Jan. 23.

Died.

BERRY.—The infant son of Mr. and Mrs. Noah W. Berry, Jr., in Los Angeles, on Jan. 18.

DUNN.—James A. Dunn (James D. Fols), at Liberty, N. Y., on Feb. 3, aged 30 years.

DORIS.—John B. Doris, in New York, on Feb. 3, aged 64.

HEIN.—Victor Hein, in New York city, on Feb. 3, aged 65 years.

JONES.—Rankin D. Jones, in Cincinnati, on Feb. 3, aged 86 years.

MARKS.—Theodore David Marks, in New York city, on Feb. 9, aged 55 years.

MURRAY.—William B. Murray, at Bath, N. Y., on Jan. 23, aged 65.

MULDOON.—Patrick T. Muldoon, aged 83, on Feb. 3, in New York.

NUGENT.—John Nugent, at Columbus, O., on Feb. 3, aged 60 years.

PAULSEN.—William G. Paulsen, at New Albany, Ind., on Feb. 4, aged 57 years.

PARKES.—Albert L. Parkes, Sr., in New York city, on Feb. 3, aged 85 years.

PORTER.—Sarah Porter (Madame Lath), in New York city, on Jan. 16.

REED.—David Reed, on Feb. 1, in New York, aged 61.

RICHARDS.—Frederick Richards, on Jan. 31, aged 72.

SOUTHWARD.—Emma Salisbury Southward, in New York city, on Feb. 3, aged 62 years.

TRAVERS.—Mrs. Julia Travers, aged 83, on Feb. 3, in New York.

WARD.—James Ward, in San Francisco, on Feb. 7, aged 73.

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AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MONTGOMERY.—GRAND: Richard Carle and Edna Wallace Hopper in *Jumping Jupiter* Jan. 23 pleased; small business. Trizie Frisanna in *The Sweetest Girl in Paris* 24 delighted large audience. Billie Burke in *The Runaway* 25: received an ovation and many curtain calls from the largest audience assembled at the Grand this season. Madame Sherry 26: very satisfactory performance to fair-sized audience. —MAJESTIC: Feruch-Gymnase co. in double bill. The Gas Guard and David Garlick. 23-27 pleased: satisfactory business.

ANNISTON.—NEW NOBLE THEATRE: Lion and the Mouse Jan. 27: good, to large, well-pleased house. Trizie Frisanna in *The Sweetest Girl in Paris* 29: excellent; to packed house. Della Clarke in *Introduce Me* 3: very poor; small house.

SELMA.—ACADEMY: *Sweetest Girl in Paris* Jan. 23: big business. Billie Burke in *The Runaway* 24: S. R. O.: largest house ever assembled here.

MOBILE.—THEATRE: Billie Burke in *The Runaway* Jan. 27 pleased S. R. O.

ARIZONA.

BISBEE.—ORPHEUM: The White Sister Jan. 31: excellent co. good business. The Three Twins 1: fair co.; poor business.

PHOENIX.—ELKS: The Three Twins Jan. 29. 30 pleased: good business. Madame Schumann-Hutik 31: excellent, to S. R. O.

ARKANSAS.

LITTLE ROCK.—KEMPNER: The Girl in the Taxi Jan. 30: performance and business good. Aborn Opera co. in *The Tales of Hoffman* and *Madame Butterfly* 31: high class and very elaborate production; S. R. O. Jane Oakes and Frederick Wards in *Everywoman* 1, 2: very clever performance. To highly appreciative audience; S. R. O.: three performances. —ELKS: The *Everywoman* co. enjoyed a three weeks' run here, some remaining, while others went to enjoy the baths at Hot Springs.

HOT SPRINGS.—AUDITORIUM: The Thief Jan. 25: excellent business and performance. Francis Wilson 26 delighted large audience.

TEXARKANA.—GRAND: Henry Woodruff in *The Prince of To-Night* 1 pleased one of the most crowded houses of season.

PINE BLUFF.—ELKS: The Thief Jan. 24: fair co.; light business. Peck's Bad Boy 27: too heavy house.

CALIFORNIA.

SAN FRANCISCO.

A Fortnight of Good Offerings and Business
—New Home for Comic Opera.

The second week of Get-Rich-Quick Wallingford at the Columbia continued to good-sized and well-pleased houses Jan. 21-3. Alma, Where Do You Live? opened for one week 5. The Alcazar played to capacity business 21-27, offering Forty-Five Minutes from Broadway. The Awakening of Helena followed 28-3, and was given an exceptionally fine presentation. The Man Between, first time on local stage, 8-12.

Bert Wagner, a very popular member of the Alcazar Stock co., was married here on 24. At the Court The Chocolate Soldier played a return date 31-27: very much to the pleasure of well-dressed houses. The Bohemian Girl, by the Aborn Opera co. 25-3, pleased usual good audiences of music lovers. Robert Mantell opened a two weeks' engagement 5: prospects bright for good business.

The Virginian at the Savoy 21-27 had a very capable co. that quite presented it to the theatre who the clinking sound and an exciting play. George Kelly was the Virginian, and Mary Elizabeth Forbes was the pretty school teacher. Paid in Full 28-3 drew well and pleased.

The old Tivoli site, where now stands the police courts and the police station on Eddy Street, near Market, will soon be transformed into a new Tivoli Majestic in its appearance, and very spacious and to be devoted as of yore to comic opera. The seating capacity will be 3,500, and built in a most extravagant fashion under the direction of Doc Leaky, who formerly managed it and who is now the husband of former Mrs. Krelling, the owner of the property. Mr. Leahy managed Tetrasini's tour lately.

The Orpheum has a good bill as usual, there being a return engagement of Ada Hove.

At the Empress Lew Hawkins is the star, and the Marco Twins at Pantages.

De Pachmann is going to play with Hadley in R. F. Orchestra.

Merr McIntosh delivered a lecture at the Press Club taking for his subject, "Art in California."

LOS ANGELES.

Fourth Week of Alas Jimmy Valentine—The Mission Play at St. Gabriel's.

Robert Mantell in Shakespearean repertoire at the Metropole Jan. 22-27: capable co. and excellent patronage. The Gambler 29-3 drew good houses and greatly pleased. The principal role is portrayed by Paul Everton, to which role he is well adapted and in which he received the highest commendation. Mr. Everton is surrounded with a fine cast, carefully selected in every instance. Coming next will be Mrs. Leslie Carter in *Two Women*.

At the Helene Theatre 29-4 Alas Jimmy Valentine is packing the house in its third week's run, with a fourth great week starting 5. This seems to be one of the hits of the winter season at this stock house, and is undoubtedly one of the cleverest dramas produced by the local stock co. Great preparations are being made for a long run of the Fourth Estate, which will follow in the near future.

Madame Sherry will be the offering at Mason's for the week beginning 5.

Cecilia Loftus will be the headliner for a complete new bill at the Orpheum week 5. The Wife, which is on at the Burbank 28-3, is meeting with great success. In this play Virginia Brissac, Lola May and Walter D. Greene are this week making their first appearance with the Burbank Stock co., with their work attracting more than ordinary attention from the newspapers and theatregoers. All of the old favorites are to be seen in the cast, and the production is one of the most creditable given for some time. The revival of *The Dollar Mark*, with David Hartford in the role of Carson Bayliss, will be the bill for coming week.

Over at the Auditorium the Grand or Paris Grand Opera co. are playing in their fourth week to splendid attendance at each performance. Monsieur Grasi is so delighted with the conditions in this city that he has decided to return to Paris for funds to erect a theatre here devoted entirely to grand opera, and if his plans carry, this city will be blessed with the best singers that can be obtained, and grand opera will be heard here for at least six months out of the year. Monsieur Grasi has left his family here until his return.

Out at the St. Gabriel Mission, about ten miles from this city, which was erected 144 years ago, ground is now being broken for the erection of a big auditorium to hold at least 1,000 people, in which an elaborate organ play called the Mission Play, written by John S. McGroarty, will be given for an indefinite period. More than 400 persons will be required to take part in the production. This will be a rather unusual pageant, or event, and will be of great interest to the thousands of Eastern tourists who are now visiting this city. The same primitive tools used in the construction of the Old Mission over a century ago were used in the breaking of the ground for the new Auditorium.

DON W. CARLTON.

OAKLAND.—MACDONOUGH: The Bohemian Girl Jan. 21-24: principals all good; chorus well trained; opera well rendered. The Rosary 25: good production; fair attendance. Madame Sherry 26, 27: one of the best of the season; capacity houses. —LIBERTY: Bishop's Players presented *A Gentleman of Leisure* 23-24: production and attendance good. —OLYMPIA: Stock co. in *The King of Bins Bone* 23-28: fair performance; moderate attendance.

SAN JOSE.—VICTORY: See Barnett in *The Red Rose* Jan. 22: big hit and big business. Aborn Opera co. in *The Bohemian Girl* 25 delighted fair house; deserved capacity. —THEATRE JOSE: Ed. Raymond co. in *Arabian Nights* 23-26 pleased large house.

FRESNO.—BARTON: The Gambler Jan. 24, 25: fine performance and business. Paid in Full 27: good co. and house. Chocolate Soldier 29: packed house.

SAN BERNARDINO.—OPERA HOUSE: Three Twins Jan. 26: fair co.; good business. Madame Sherry 1 pleased.

COLORADO.

DENVER.

Many Old-Time Favorites at the Tabor—The Fortune Hunter Popular as Ever.

At the Broadway, The Fortune Hunter came in for week Jan. 24-4, with Fred. Niblo in the part of Nathaniel Duncan, and Josephine Cohan as Betty Graham. Both act cleverly, and Niblo is just as breezy and attractive in his boyish personality as when he was a year. Frank Mason gave a delightful performance as Sam Graham, the old inventor. Phil Bishop, Lento Fullwell, and Virginia Berry also deserve mention. The mounting is good and the shower scene quite effective. Puccini's opera, *Girl of the Golden West*, 5-7. Lulu Glaser in *Miss Duclack* 8-11.

Checkers came to the Tabor 23-3. Many of the old favorites are still in the cast. Dave Graham, Joseph Wilkes, George Merritt, Pauline Eberhard and the rest. They act just as well as they did eight years ago when we first saw the piece. The play itself is just as vital as then and just as well mounted. We shall be glad to welcome it next season, for it has endeared itself to our hearts with its simplicity and naturalness.

Johnny and Emma Ray are carrying off the honors at the Orpheum 24-4. They are so funny the audiences laugh until the tears roll down their cheeks. Casey the Fireman was the title of their new act, and is as good as any they have ever offered. Mr. and Mrs. Jack McDermott came in for their share of the honors with *The Village Fiddler*. Robbie Gordon is offering her classic statue poses and threatening to pose before some of our public buildings to show us how such a figure as herself moulded in marble would add to their attractiveness. Lew Freed-Nad has a good edition of ventriloquism.

Those Four Entertainers sing well. Monroe Hopkins and Lola Axtell have a humorous offering in *Traveling*. It is decidedly good. Hopkins is a Denver boy and was especially applauded because of that. He always is loyal to our own people, but Mr. Hopkins did not need that plea for his acting will carry him anywhere. Mile. de Pallieres and her trained dogs closed the best bill of the season.

Madame Schumann-Heink was so impressed with the work Mayor Speer is doing to inculcate a love of good music in the hearts of the people by his free Sunday concert at the Auditorium that she remained over after her engagement here and on Wednesday, 24, sang before the largest and probably the most appreciative audience of her entire operatic and concert career. Not less than 15,000 people managed to get into the Auditorium, and at least 25,000 clamored without the doors in vain. Had not Madame Heink feared the results on her voice, she would have sung in the street for the benefit of those who could not get inside. This famous concert gave twelve of her best numbers and she never sang better. As a slight recognition of her great kindness she was granted the freedom of the city in some resolutions handsomely engraved upon parchment.

GRANVILLE F. STURGIS.

PUEBLO.—GRAND: Mother Jan. 23: poor business. Alma, Where Do You Live? 24: good

co.; fair house. —ITEM: Heavy advance sale for Elks' production of *The Mummy* Monarch 29-1.

ASPEN.—WHEELER OPERA HOUSE: Pictures and vaudeville Jan. 29-3: good business.

CONNECTICUT.

HARTFORD.—PARSONS: Crowded houses at advanced prices listened to *The Spring Maid* entire week of Jan. 29-3, and were most enthusiastic at the fine rendition by the large, well-groomed co. Gene Lunaska, who secured the leading part, is not only chic and handsome but possesses a remarkably sweet voice of good range, and received many well-deserved encores. Jack Galsworthy was a commanding figure as the hero, and sang well and appeared to good advantage. Eleanor Henri also appeared and sang nicely, while the principal comedians, Corlies, McNaughton and Arthur Woodley, made their parts extremely funny. The opera was richly costumed and elaborately staged. —ITEMS: At Poli's week of 29 Clara Blandich, who was the popular leading woman of the stock co. last season, was the toning in an intensely dramatic sketch which she interrupted with her well-known satiric talent. McCart and Bradford, Kate Eleanora, and Sam Williams were also featured. —At the Hartford, aside from the usual high-grade aims, the Diving Venus, two comedy girls in swinging and diving stunts as the main attraction, attracted the ever-packed houses 29-3. The annual number of *The Mission* was much admired by its many readers here, who highly commented on its beautiful make-up, interesting articles and handsome pictures.

A. DUMONT.

BRIDGEPORT.—LYRIC: Pierre of the Plains attracted a good deal more business Jan. 29-3 than when it was originally produced here. Even the weatherman's confluence in the way of cold weather lends vigor to the performance. Miss Cleveland, Mr. Conness, Miss Carpenter and the others co-operate toward well-balanced performances which bring to Manager Carmon and House Manager Isham much deserved praise. Father and the Boys 5-10 is going to show several members in made-to-measure roles. —POLI'S: So long as Bridgeporters will go into ecstasy over the bill as they did 29-3, Manager Poli may be pardoned for its quality. The Great Apollo did not show up—possibly because of an appointment with the Muses—and the Willard Family substituted what proved the best act on the bill. Smith Sisters, McConnell and Simpson, Theres White Keuhns, Carlmeil and Harris, Cook and Lorens, and Howard's Ponies filled out the time until certain fall. —PARK: A temporary "reform" from the M. F. V. bills at 10 cents is announced, to bring Nasmova 5 in the Marionettes. Then back to the "dime shows." —WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA: The Lewis J. Cody Stock co. 5-10 presented Our New Minister, to fair business. Mr. Cody in the title role increased his long list of successes. Miss Duke as Nance Hanson was excellent. Addison Holan as Skeezicks repeated his triumphs of former productions and justified the title of "the boy wonder."

NEW BRITAIN.—RUSWIN LYCHUM: Kates-Phelan Musical co. Jan. 24, 27 closed to good patronage. A good-sized audience witnessed the performance of *The Gambler* 30, Wright Huntington, Willie Graner, and Maria Ostman have prominent roles and pleased. Chelsea Stock co. 5-10.

MIDDLETOWN.—MIDDLESEX: The largest audience of the season greeted *The Spring Maid* 6: co., scenery and especially orchestra excellent. Taylor Stock co. 12-17: opened well.

WATERBURY.—POLI'S: Sam Bernard in *He Came from Milwaukee* Jan. 27: enthusiastic reception. *The Country Girl* 29, 30: amateur; big business.

WILLIMANTIC.—LOOMER: Madame Sherry Jan. 31 pleased large house of season; advanced prices; large delegation from out of town.

DANBURY.—TAYLOR'S: The Gambler 1: fair co.; good house. Uncle Tom's Cabin 7 pleased big house.

FLORIDA.

JACKSONVILLE.—DUVAL: Imperial Russian Dancers Jan. 24: enthusiastically received. Mile. Schmolis and M. Follins captivated the audience. The Pink Lady 25: excellent, to S. R. O. *Jumping Jupiter* 26, 27: excellent, fair business. Get-Rich-Quick Wallingford 29 drew fine business; excellent satisfaction. —ORPHEUM: Treat's Seals and Lions, Fitzsimmons and Cameron, Ferguson and Northlake, Yall, Duo, Paul Flores 21-27: pleased medium business. —ITEMS: The Montgomery Amusement Co. of this city, will open another house in Daytona, O., March 1.—The Mayor has under consideration an ordinance prohibiting theatrical and vaudeville performances on Sundays.—The picture houses are not included.

LEESBURG.—OPERA HOUSE: James L. Weinberg presented William Trinitet Jan. 30: small house; deserved better. —UNDER CANVAS: Cole and Rice's R. R. Shows 27: greatly enjoyed; big business.

GEORGIA.

ROME.—OPERA HOUSE: Trizie Frisanna in *The Sweetest Girl in Paris* 1: packed house. Miss Frisanna's imitations were repeatedly secured, and William Edmunds as Coburn drew a large share of the applause. Imperial Russian Dancers 5: fair audience.

MACON.—GRAND: Imperial Russian Ballet Jan. 28 pleased good business. Black Patti 30 drew two tonheavy houses. Smart Set 30: two gallery houses. The Wolf 31: light business. William Faversham in *The Faun* 1: ably presented to fine business.

ATHENS.—COLONIAL: Introduce Me Jan. 25 to fair business. Russian Imperial Ballet 26 pleased fair audience. Evans's Minstrels 29: good business.

ALBANY.—RAWLINS: Black Patti Jan. 30 pleased good attendance. The Thief 3: good co.;

fair house. Madame Sherry 5: record attendance.

BAINBRIDGE.—GRAND: Madame Sherry Jan. 27 delighted large house.

IDAHO.

BOISE CITY.—PINNEY: *Girl of the Golden West* 1: big co.; record house; many encores; receipts \$2,500 for one night. —TURNER: The Book Agent Jan. 30: well received by good houses.

ILLINOIS.

OAK PARK.—WARRINGTON: Charley's Aunt Jan. 29-3: excellent; S. R. O. Walter Foulter surpassed his former triumphs by his Lord Babberly. Chester Wallace and C. D. Brown as Jack Chesser and Charley Wyckham were screamingly funny. The Braggart of Robert Jones was excellent. Lew Welch as Mr. Spettigue brought out every possibility. The Sir Francis Chesser of William Webb was good. Grace Hayward's Kitty Verduin and Oletha Power's Amy Spettigue were attractive. Rose Watson as Donna Lucia was impressive. Dolly Davis's Ella Delahay was wonderfully winsome.

MORRISON.—AUDITORIUM: Band Concert Jan. 24: large business and great success, due largely to efforts of Manager A. R. Lewis, of the Auditorium. Benton Stock co. in *Cast Adrift*, St. Elmo, Love's Pirate 1-3: fair co. and business.

QUINCY.—EMPIRE: Bright Eyes Jan. 28: large and well-pleased audience. Madame X 29: capable co.; big business and satisfaction. Common Law 30: fair co. and business.

CANTON.—PRINCESS: Louisiana Lou 2 broke all house records; fine business; delighted all; Earl Sheehan, who is a native of this city, was warmly greeted.

BLOOMINGTON.—CHATTERTON: Louisiana Lou Jan. 24 delighted capacity. Motor Maids (local Elks) 26-27 pleased good houses.

STREATOR.—PLUMB: Louisiana Lou Jan. 25: well received. Miss Nobody from Stirlard 2: good business; excellent satisfaction.

TAYLORVILLE.—ELKS: The Flower of the Ranch 3: excellent co.; small business on account of a blizzard and 18 below zero.

DIXON.—OPERA: Harry Stock co. in *The Price She Paid* and *Don't Tell My Wife* Jan. 29-4: good business.

AURORA.—GRAND: Olive Vail in *Miss Nobody* from Stirlard 4: very good co.; pleased; good business.

GALESBURG.—AUDITORIUM: Texas Ranger Jan. 31 pleased fair house.

INDIANA.

INDIANAPOLIS.

Frances Starr and Company Met with Hearty Approval—Personal Mention.

Frances Starr made a remarkable impression in the case of Becky, in which she was seen at English's Jan. 22-24, which will linger long in the memory of the good-sized audiences. Charles Dalton as the hypnotist and Albert Brunias as Dr. Emerson gave especially noteworthy performances; others in the ensemble cast were Harry C. Brown, Hank Dillman, Mary Lawton, and John H. Brown. The Irish Players, here for two nights, 25, 26, came and went without any unfavorable demonstration from the capacity audience which witnessed the opening night performance. The Playboys of the Western World and Riders to the Sea. The second night *The Rising of the Moon*, *The Building Fund*, and *Spreading the News* were presented. Charming Henrietta Crossman, effervescent, good cheer and happiness, was welcomed by good audience opening night, which showed much evident pleasure in her latest play, *The Real Thing*, which was here for two performances 28, 30. The work of Fred Tiden, Albert Brown, Josephine Lovett, Florence Short, and the two children, Audrey Aldred and Macdonough, was thoroughly enjoyed. The German Theatre co. of Cincinnati, in *The Waltz Dream* 31, Montgomery and Stone in *The Old Town* 3, 3 (return). Blanche Bates in *Nobody's Widow* 4.

The Kiss Waltz played to good business at the Shubert Marat 23-27. The sparkling music and good dancing so ably interpreted by a cast including old favorites and some new ones, Robert Warwick, William Pruett, Oscar Schwarz, Eva Davenport, Carrie Reynolds, Rose Bettl, and Ezra Graham, all united in making up an entertainment that can be classed as one of the best of the season. The Chocolate Soldier, one of the most popular comic operas ever seen here, opened its third engagement at this house 29-31, playing to the same large audiences as of yore. The production has a special interest this season for local playgoers, as J. Russell Powell, the basso who acts and sings the role of Mamasark in such a splendid manner is an Indianapolis man. Mr. Powell was given an ovation opening night and an armful of roses. Boston Symphony Orchestra, Madame Hedra, Frances in *The Girl by the Saker Torak* 3. Aborn Opera co. in *Bohemian Girl* 5-10.

The Penalty and Driftwood divided the week at the Park 29-3. Let Georges Do It, with Georges P. Murray, followed.

Eva Tanguay again crowded Keith's to overflowing twice a day week 29-3. Edwin Stevens, a favorite from the legitimate stage, offered an act, Cousin Kitty, assisted by Tina Marshall, in which he showed his varied versatility in a pleasing way. The Three Brownies opened the bill with a good share of applause. Others were Burns and Fulton, Paul Barnes, Jones and Mary, and the International Pole Teams.

The Colonial is axed closed, after four weeks of stock, under the management of Sidney Tojer, actor-manager. After having cashed \$3,000 in the venture Mr. Tojer, who was unable to meet the expenses of a fifth production, left the city. The co. disbanded and departed, and the ill-fated theatre is again dark. Mrs. Charles W. Fairbanks, wife of the ex-

R. O. The Old Homestead 8; excellent co.; poor house.
KALANAEOD.—FULLER: Miss Nobody from Starland Jan. 27 played two good houses. Under the Stars and Stripes 30 (local); S. R. O.
BATTLE CREEK.—POST: Lyman H. Howe's pictures Jan. 30; good business. The Girl of My Dreams 1 delighted good business.

MINNESOTA.

ST. PAUL.

Stock Season Inaugurated at the Shubert—Gossip and Items of Interest.

The Shubert presented a gala appearance Feb. 8, when the Thurlow Barker Players began their season of stock. The boxes were draped with American flags and the balcony and box rails were decorated with Southern crosses. The opening bill, The Builder of Brides, gave Mr. Barker a role in which his mastery of repose proved a valuable asset. The leading woman, Elsie Hammond, made a strong impression. She is pretty, has a sympathetic voice, and charming stage presence. Henry West, William Yerance, W. H. Gilmore, Robert Robinson, Louise Meyers, Sara Biala, and Maud Burns completed a thoroughly competent cast. The audience was a near-capacity one, and included Governor Elbert D. Tamm and Mayor Keller. Wildfire 12-18. The Lure 19-25.

Allice Lloyd in Little Miss Fix-It at the Metropolitan 1-3 delivered a number of American phrases in a delightfully English way. She secured a hit with her vaudeville specialty, singing a series of songs sung at the Orpheum last season, the most popular of which was "Master Cupid." Lionel Walsh got several encores with "My Word." Frank Shannon as Billy, who "sells birdseed for cuckoo clocks," was pleasing. James C. Lane was prominent in a number of well sung ditties. Grace Field did well as Mrs. Arnold, who intended "going to Nevada to be re-novated." Robert Hilliard in A Fool There Was 4-7. Seven Days 8-10. Anna Held 11-16. Frances Starr 17-23. The Musician, is again mystifying Grand patrons 4-10. His levitation act is undoubtedly the best of this style of illusion ever seen here. His spirit pictures, presented by Schmit at the Orpheum last season, are interesting. The performance throughout is enterprising and the trappings unusually elaborate. Goose Girl 11-17. Mutt and Jeff 18-24. Around the Clock 25-March 2. Ten Nights in a Barroom 3-9. Rose Melville 10-16. Rock of Ages 17-23. McIntyre and Heath, Carrol Wilbur and co., Sue Smith and Nervine and Gordon, presented in the best bill in weeks at the Orpheum 4-10.

The Devil and Tom Walker was the feature act at the Empress 4-10.

The Merry Burlesquers made things lively at the Star 4-10.

Natoma, with Carolina White and Mary Garde, drew over \$8,000 to the Auditorium. Die Walkure and Jewels of Madonna likewise drew large receipts. Tristan and Isolde was in some respects the least popular of the recent season of grand opera. Andy Coe, who has been long service on the St. Paul police force, believed that Tristan took up too much time dying, particularly as the hour was late and people wanted to go home. One man said it was worth his while going to the opera to just see the people there who had him killed.

The Gaiety, a ten-cent vaudeville house on the Webster circuit, will make extensive improvements next summer, which include a balcony. The seating capacity will be increased from 700 to 1,150.

Robert Hilliard's last appearance in St. Paul was in March, 1906, in The Little Girl and Lost—Twenty-four Hours. The nominee was also presented at this time and during a prior engagement in February of the same year. Week of March 13, 1899, he appeared in The White Squadron as "Victor Stanton of the United States ship Chicago, at your service."

Willard Cooney, manager for Allice Lloyd, visited St. Paul several weeks ago in advance of Louis Mann.

Fifteen years ago Alphonse Ethier, with A. Pool There Was appeared here in a number of leading roles with a local amateur co. His fine performance of Robert Emmet in the play of that name still lingers in the memory.

In an advertisement which has appeared in various periodicals recently, K. and E. show a route sheet giving a complete season's bookings from coast to coast. According to this sheet St. Paul is played twice: for one week following Louisville in December and for another week following the Western tour in April. This must be a typographical error, as none of the K. and E. attractions have played St. Paul more than once this season. JOSEPH J. PFISTER.

MINNEAPOLIS.

Little Miss Fix-It and The Red Rose Among the Week's Offerings.

Allice Lloyd, familiar through her vaudeville appearances, came to the Metropolitan Jan. 28-31 with Little Miss Fix-It; the piece was well played and prettily staged and it found popular approval. The Speedthrill, seen here last season, returned 1-3, with Bronet Adams and Thais Magrane in the leading roles. Seven Days and Robert Hilliard divide week 4-10.

At the Shubert Vaudeville Theatre, with Red Rose, spent the entire week, 28-3. Wilfred Young, Craig Campbell, Minerva Coverdale, Nick Judels, and Alexander Clark were prominent in support. The Shubert will be dark next week, with The Balkan Princess for week opening 11.

At the Blinn Catherine Counties with a co. that included John Maurice Sullivan, David Proctor, Isabelle Sherman, and Mr. and Mrs. George C. Gunther, local players, did good business with The White Sister. Fiske O'Hara in Love's Young Dream follows.

Dorothy Rodgers in Babes a la Carte headed the Orpheum bill. Others were Tom Nawn, William Brothers, Sherman, and Mr. and Mrs. Keller, Stuart and Keeler, and De Renzo and La Due. At the Unique The Devil and Tom Walker was the headliner.

The Dewey headed The Merry Burlesquers, and the Gaiety had The Gincer Girls, with Ed. Lee Wrothe as the principal comedian.

The Miles's Theatre, which has been extensively

remodeled, will be reopened on 13 with popular-priced vaudeville, playing three days.

WINONA.—OPERA HOUSE: May Robson in The Rejuvenation of Aunt Mary Jan. 29; big business. Sherman Stock co. 28-4 (except 29); in The Village Fool, A Broken Career, College Life, Quaker Tragedy, Amy, the Circus Girl, and The Gambler's Daughter. —ITEM: Missa correspondent, a very enjoyable visit to Manager William R. Fontaine, who has been laid up with strained ankle.

OWATONA.—METROPOLITAN: Gypsy Haver Jan. 10 (local) pleased capacity. Niles's Vaudeville co. 27, 28; good co. and business.

MISSOURI.

ST. LOUIS.

Lulu Glaser Popular as Ever—Louise Gunning at the Garrick.

Adeline Dunlop in Madame X was seen at the Shubert Jan. 21-27 by good and well-pleased audiences. Naomi Childers, of St. Louis, as Helen gave excellent satisfaction, and was heartily received in her titular role. Others in the cast who pleased were Mark Smith, Teddy Webb, Geraldine Malone, and Ethel Intrapoli. Harry Bulmer in The Flirting Princess 28-3.

Louise Gunning was seen at the Garrick 21-27 in The Balkan Princess by large audiences, who showed hearty appreciation. Miss Gunning is said to make much of the titular role. Others in the cast who pleased were Mark Smith, Teddy Webb, Geraldine Malone, and Ethel Intrapoli. Harry Bulmer in The Flirting Princess 28-3.

Lulu Glaser, who was seen at the Olympic Theatre in Miss Dupleck 21-27, did not seem to have lost any of her popularity by remaining away from St. Louis for so long a time. Judging from the size of the audiences and their appreciation, J. McKay as Sandy and Mr. and Mrs. Richards as Captain Jack were well liked. Lina Abarbanell in Madame Sherry 28-3.

Thomas A. Wise, who was seen in Can't Whit-taker at the Century 21-27, drew good houses. Maud Eburne, Edith Norman, John Marble, and Joseph Green were seen to advantage. Walker Whitehead in The Trochus 28-3.

The German Stock co. presented Der Vieh-haendler aus Oberosterreich to a hilarious audience 21. The play was given for the benefit of Christian Schober, the veteran comedian of the German Stock co.

Ward and Vandy in The Trouble Makers were on view at the American Theatre 21-27, and played to good audiences. Lucy Daly, the comedienne, did her share of the work. Billy B. Van in A Lucky Hoodoo 28-3.

At the Imperial Theatre 21-27 the late William J. Moody's play, The Great Divide, was given with J. J. Franz in the titular role, and Grace Rayworth as Ruth Jordan. A very creditable performance was given. Two and 25 cent prices prevail. A woman's play, 28-3.

Joseph Hart's edition of every wife, George V. Hobart's symbolic pictures, was presented by twenty-five young actors as the headliner at the Columbia Theatre 21-27. Brown and Aver, musicians, and the Four Kitchies helped make the bill a good one.

Frankie Heath and the Big Review were on view at Standard 21-27, where they proved to be a good drawing card. The Gay Widows 28-3.

Harry Kober and Al. K. Hall in The Queens of the Jardin de Paris co. were in the show window of the Gaiety 21-27, where they were well received. Social Mads 28-3.

Madame Nordics thrilled her audiences at the Shubert on the afternoon of 30.

The Alumnus of the Morse School of Expression presented on 24 a comedy entitled The Gaiety, under the management of Harry B. McClain. Those taking part are Mrs. William Baker, the Misses Pearl Leach, A. L. Meyers, Isabelle Hank, F. O. Welch, Mena, S. O. Landrum, E. McHenry, R. H. Reed, Harry Unshaw, and Verna S. Watkins.

The advance sale of seats for the Metropolitan Opera co., which will be here early in February, is tremendous. V. S. WATKINS.

KANSAS CITY.

Lulu Glaser as a Scotch Lassie—Excuse Me Pleased Good Houses

Lulu Glaser delighted large audiences at the Willis Wood Jan. 28-31 with her new musical comedy, Miss Dupleck. The piece is a most pleasing entertainment from beginning to end, and with the infectious clever and charming star at the head of an excellent presenting co. there was little left to be desired. The piece is given an elaborate setting, while the chorus was one of the features of the production. Miss Glaser scored heavily in a Scotch lassie part, into which she injected her usual funmaking and pleasing vocal numbers. Baldo Strong was admirable in the chief comedy role, his broad Scotch dialect being the source of many laughs. Others who deserve mention are Thomas Richards, Rosetta Nier, George G. Hays, William D. Worth, and Matthew Hanley. Rebecca of Sunnybrook Farm 4-10.

Excuse Me was the Shubert offering 28-3, playing to an excellent week's business. The play is certainly a big laugh producer, as there is fun in almost every line, while the presenting co. without exception seemed to get everything possible out of their parts. Principals in the cast included Joseph Yanner, Helen Latrell, Robert Fisher, Willis Sweetman, William V. Struss, Harry J. Lane, and Harry Linker, while the numerous small parts were also well cared for.

The production was splendidly staged, Madame X 4-9. The Girl of the Golden West (opera) 10. The Grand and The Olanman 28-3, playing to a very satisfactory week's business. The presenting co. were capable and singing, etc. Adequate. Billy B. Van in A Lucky Hoodoo 4-10.

Hello, Bill, was the Woodward Stock bill at the Auditorium 28-3 and the screaming farce scored quite a hit. Austin Webb and Edna May Jackson were in the principal roles and pleased as usual.

The seasonal, The Cowherd's Sweetheart, and the play went splendidly. This is the closing week for the stock co.

The Boss of "E" Ranch, a Western comedy-drama, held the boards at the Gillies 28-3, playing to good business nightly. J. Doug Morgan headed the presenting co., which numbered some very clever people. The Cowherd's Sweetheart 4-10.

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The bill at the Orpheum 28-3 was headed by Mabelle Adams and co. in a playlet called Ella, which found ready favor. Others on the bill included Ed. F. Reynolds, Gertrude Vandrey Trio, Mable King and co., Emmott and Lilliputians, and John Maculer, all pleasing.

The Telephone Girls were the Empress topper for week of 28-3 to big crowds.

The Century had the Tixer Lilies, with Matt Kennedy featured, for the week of 28, opening to two big Sunday audiences. Miss New York, Jr. 4-10.

The Taxi Girls held the stage at the Gaiety 28-3 and a big co. of entertainers were well received. The olio was a feature of the bill. The Winning Widow 4-10.

D. KENDY CAMPBELL.
ST. JOSEPH.—TROTTER: Joseph P. Sheehan in Love Tales of Hoffman Jan. 22; supported by capable co.; well received by good business. Frank McIntyre in Snags 30, 31 delightful comedy; splendid co. The star and Myrtle Tannehill scored great personal hits; business fair. Rebecca of Sunnybrook Farm 2, 3; excellent co.; beautiful stage setting. Ursula St. George and Maudie Beam Storor were the favorites; business crowded. Lulu Glaser in Miss Dupleck 4, 5; fine co. and a chorus of good singers; business good.—LYCEUM: Taxi Girls 21-24; acceptable comedians; young and pretty chorus; pleasant good business. The Girl from Rector's 25-27; good co.; of whom Katherine Raymore and Harry B. Castle deserve special mention; business fair. Winning the Widow 28-31; high-class burlesque co.; pretty chorus and handsome costumes. Florence Mills, a beauty with a sweet voice, was the favorite of the cast. Joe M. Fields and George B. Scanton were real comedians; business good. Howe's Travel Festival 2, 3 pleased fair business.

HANNIBAL.—PARK: Harrison Theatre co. in Life of a Thief, Mr. Jim Bailey, Lone Star Ranch, Just June, Story of the His. Glover Dale, and The Countess 28-29; good co. and business. Bright Eyes 30; good co. and house. At Sunrise 3 satisfied two good houses.

COLUMBIA.—THEATRE: Harry Bulmer in The Flirting Princess Jan. 27; fair, to good house. Excuse Me 6 pleased S. R. O.

MISSISSIPPI.

MERIDIAN.—GRAND: Trixie Fragonara in The Sweetest Girl in Paris Jan. 22 delighted large audiences. The Top of the World 23; rather slim business. The Lion and the Mouse 24 (matinee and night); fair business.

GREENVILLE.—GRAND: Abner Opera co. in Madame Butterfly Jan. 29 pleased S. R. O.; advanced prices. Bailey and Austin in Top of the World 2; good house.

JACKSON.—CENTURY: Top of the World Jan. 24; good co. and house. Fortune Hunter 27; excellent performance; full houses.

COLUMBUS.—OPERA HOUSE: Abner Opera co. Jan. 27 pleased fair business.

MONTANA.

BUTTE.—BROADWAY: Robert Hilliard in A Fool There Was Jan. 27, 28 pleased.—FAMILY: Gillette Stock co. in Kissin' the Decision 28-3. Bill of Richmond 4-10.—ITEM: Manager Haslet, of the Broadway, has gone to Los Angeles for a three months' vacation. In his absence Earl Keeler will have entire control.

NEBRASKA.

OMAHA.

Excuse Me, The Round Up, and Right of Way All Well Received—This Week's Bills.

Excuse Me was the offering at the Brandeis the half week ending Jan. 27. Business was excellent and the co. adequate. The Round Up 28-31 repeated its former success, business being good at each performance. Coming: Lulu Glaser 1-3. Frank McIntyre 4-7. May Robson 8-10. Florence Webster 11, 12. The Girl of the Golden West (opera) 13.

Around the Clock was the bill at the Boyd 28, 29. Business was fair, but might have been better. Coming: Madame X 15-17. Lombardi Grand Opera co. week of 18.

The programme at the Orpheum week of 28 was Patsy and Desperado, Jane Burston and Marie Myers, Sam Middles, and co. in Early Morning Reflections, the Nichols Sisters, Pat Rooney and Marion Bent, the Arlington Four, and Mosher, Hayes and Mosher. Business is good.

The Big Gaiety co. and Gus Fay in A Florida Enchantment was the week's attraction at the Gaiety, where the piece is drawing two good-sized audiences daily. The Gincer Girls for week of 4.

The Krug had Miss New York, Jr., where the beauty show is attracting a series of large-sized audiences. Some of the specialties were excellent. The Sam Devere for week of 4.

The Woodward Stock co. gave The Right of Way at the American week of 28, with The Prince Chan underlined.

Henry W. Savage announces the Puccini grand opera, The Girl of the Golden West, at the Brandeis 15, and also Madame X at the Boyd the same date. It is a rather unusual thing to see two attractions controlled by the same manager playing identical dates at different houses in this city.

LINCOLN.—OLIVER: Seven Days Jan. 23; good co.; business fair. Excuse Me 24; business fair. University of Nebraska Reformational Band 26; good band to very good business. The Country Boy 27; excellent co.; business very good.

HEATHRICE.—PADDOCK: Girl from Rector's 1; fair co.; fair business. Graydon Fox and Katherine Raymore scored heavily. Chorus Lady 3; good co.; fair business; weather cold and stormy.

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NORFOLK.—AUDITORIUM: The Bojilking Girl 1 pleased good business. Burns Club (local) 2; full house.

GRAND ISLAND.—BARTENBACH'S: Lyman Howe Jan. 28; S. R. O.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE: Daniel Ryan and co. presenting a one-act vaudeville sketch, Hagaginal, comedy violinist; Elsie Walker, singer and five good reels of pictures drew big houses first half of week Jan. 28-3. Business after week's programme, including the Gay Family Quintette, singing and talking; Emily Keating, singing and dancing acrobats; Elsie Walker, and new pictures 6.

NEW JERSEY.

JERSEY CITY.

Third Degree Delights Majestic Patrons—Louise Vale Scores Heavily.

The Third Degree was offered to the Majestic Theatre patrons Feb. 1-10, to well deserved good business, and the production was perfect in every detail—the co., the scenery and mountings. Sarah Padden as Annie Jefferson, the faithful wife, is a fine actress, and her comedy was as good as her pathos. The part fits her in every respect and she plays it with brilliant effect. Another fine bit of work was the part of Richard Brewster, the lawyer, played by Joseph H. Garry, and he well deserved the curtain calls extended. His conception of the part of the satirical lawyer was fine and his acting was finished in every particular. In the character of the police captain had the necessary building demeanor about him and he acted well. Thomas Valle as Jeffries, Sr., was dignity personified, and Daniel Fomer as Jeffries, Jr., was very good. Lotta Kimmens as Mrs. Jeffries, Sr., was very good. The Dr. Harbison of Arda La Cruz was a neat piece of work. George Daxler had little to do as Underwood, but what he did was impressive. All the small parts were well looked after. William Lachary in The Stranger 12-17. Eugene in The First 18-19.

The Vale stock co. presented Woman Against Woman to the patronage at the Orpheum Theatre 8-10, and every member of the popular co. was seen in a good part and they all worked hard to please. The play was well staged. Frank Elliott made his first appearance as the villain and he scored at once. He played the part of John Treadwell in a convincing manner and became a favorite. Louise Vale as Jessie Barton had a chance to do some real work, and she did it. She was immense in the fourth act, where she choked her enemy, and the many curtain calls were well earned. Louise King again had a fine comedy part, that of the drunken father, and he made it a star character. Allice Baker as Rachel, the bad girl, was, as usual, fine. Marie Beck as the mother was good. The other favorites of the co. had small parts, such as George Morgan who played Sir Henry Chester-ton, Will D. Crimans as the man about town, Charles Ercleton as the doctor, Walter Nealand as the blind soldier, and Elsie Hitts as Miriam Barton. A new play, To-day, and East Lynne will alternate 12-17, when a matinee will be given every day.

The Darlings of Paris co. came to the Bon Ton Theatre 5-10 and did a very good business. J. Theodore Murphy, Gladys Sears, and Lillian Frankburne good in the two comedies, as the olio is very clever with a sketch by Gus Hinson and Lillian Washburne. Gladys Sears in good singing selections, and John and Jessie Powers in a sketch. J. Theodore Murphy is a more than good Irish comedian. The Jardin de Paris Girls 12-17.

William D. Waldron, formerly treasurer of the Orpheum Theatre, this city, is now filling a similar position at the Orpheum Theatre Newark, where he reports business as capacity at every performance.

J. J. Imlich, musical director of the Darlings of Paris co., at the Bon Ton Theatre 5-10, is the first of his kind to get the audience with him. He works hard and plays all his numbers above nitch and with a mute. He received as much applause and attention from the auditors as did the show.

Joseph H. Garry who plays the part of the lawyer in The Third Degree, which was at the Majestic Theatre 8-10, fits in as if the part had been made to order for him. His acting is at all times in an easy natural way, and he is an acquisition to any co.

The Vale Stock co. held a reception upon the stage every Thursday afternoon after the matinee, and the day is becoming a famous one in

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YOUNGSTOWN.—(GRAND: Mary Emerson in *Sapho* Jan. 26-27. Plays: *The Power Behind*

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the Throne and Pals; good houses. Deacon's Transatlantic Specialty co. 29-31; good houses. —PRINCESS: Mark Lee 29-31 in A Jolly Vacation pleased large business.

TIFFIN.—GRAND: Eugene Hall's Associate Players closed a big week's business Jan. 27; capacity houses nightly. Plays: A Country Boy, Lena Rivers, Little Alabama. The Police Captain. The Southerners: Jane Lowe and John Adair deserve special mention.

LIMA.—FAUBOT: Talk of the Town and American Fascination, successes of the Olive League. Jan. 28. Baby Mine 27: two performances pleased good business. —LYRIC: Sherman Stock co. 23-27 satisfied the usual good houses.

IRONTON.—MASONIC: The Chorus Lady Jan. 16: fair co. and business. The Gamblers 29: exceptionally fine co.; big business. The Confession 31: good co.; S. R. O. Frank Dehon in The Beauty Spot 1 pleased full house.

MARIETTA.—AUDITORIUM: Frank Dehon in The Beauty Spot Jan. 30: good house. The Gamblers 1: excellent co.; fair co.

HAMILTON.—SMITH'S: The Lewis-Clay Players in Hearts of Kentucky and The Ranch King Jan. 29-31: increasing business.

CIRCLEVILLE.—GRAND: Pair of Country Kids Jan. 31: pleased. County Sheriff 3 satisfied at popular prices.

NAPOLÉON.—OPERA HOUSE: Sunny South Jan. 29: pleased fair house. Baby Mine 1: good house.

NEW PHILADELPHIA.—UNION OPERA HOUSE: The Gamblers 5 delighted good business.

FREMONT.—OPERA HOUSE: Earle Stock co. Jan. 29-31 pleased good business.

CAMBRIDGE.—COLONIAL: Thomas Jefferson Jan. 30: pleased fair house.

WARREN.—OPERA HOUSE: Eastest Way Jan. 29: pleased packed house.

POMEROY.—OPERA HOUSE: Six Perkins Jan. 30: pleased large house.

DEFIANCE.—CITIZEN'S: Baby Mine Jan. 31: fine co.; good house.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER: Aborn Opera Co. in The Tales of Hoffman 4. Madame Butterfly 5: fair co.; fair business. Fred Nible in The Fortune Hunter 10. 11. Joseph F. Sheehan English Opera co. 14-16. —METROPOLITAN: North Brothers' Stock co. in A Woman's War 5-11: well received; good business. Beverly of Grandstar 12-18. —POLLY: High-class vaudeville, featuring the Francis Pierlot co. in The Girl in the Pink Kimono.

OREGON.

PORTLAND.—HEILIG: Girl of the Golden West Jan. 23-24: appreciated by immense business. First Annual Polka 25, given by Portland theatrical managers, benefit of \$1,000 to go for Elks' grand convention in Portland next summer. The remainder of receipts to go for benefit of needy in theatrical profession. Every house in the city contributed its best acts and the night was made one long to be remembered by the S. R. O. audience. The managers themselves gave a revised version of Uncle Tom's Cabin, in which Frank Coffinberry as Uncle Tom, with his Irish-accented dialect brought a flood of tears from the rain manufacturing apparatus, and Calvin Heilig as Eliza, slipping and sliding on cakes of ice and sleeping through buckets of water, and George L. Baker as the Original Eva, who when about to die brought on such disturbance that the whole Uncle Tom's Cabin co. was arrested and taken to the police station, but turned loose after promising never to do it again, will not and cannot be washed from the state of memory of the patrons to Portland's theatrical houses. —BAKER: The Snows 21-26: pleased good business. —ITEM: Over at the Orpheum the Homany Opera co. is pleasing big business.

PENNSYLVANIA.

LANCASTER.—FULTON: Onain, Miller and Russell, Ralph Clark, Newport and Stirk, John Reynolds, Lamont's Cowboy Minstrels, and pictures Jan. 29-31: pleased large houses. —FAMILY: Captain Brunswick's Wild West, Cummings and Thornton, Success, Elmer, and pictures 29-31: drew well. —COLONIAL: This new theatre opened 29-31 with Madame Bessie and co. in A Woman Who Knew, Ned and Star, Rita Radfield, the Five Bullies, Gene Muller Trio, John Geiser, Solisell Brothers and co., and pictures, and pleased very large audience. —ITEMS: The new Colonial Theatre, under the management of H. E. Dean, opened its doors 29 to a crowded house. It is one of the most beautiful theatres in this section. It is situated in the heart of the city and has two galleries, four boxes, and its seating capacity is 1,650. The plans were drawn by Albert E. Westover, of Philadelphia, and the contractor was Joseph P. Brennan, of this city. The auditorium is 68 feet wide and 77 feet deep. The stage is 40 feet wide, 31 feet deep and 55 feet to the roof. A complete outfit of scenery was furnished by the W. W. Paterson Studio, Philadelphia. The theatre has all the latest modern improvements. The staff is as follows: Manager, H. E. Dean; assistant, C. Arthur Dean; stage-manager, Edward Knutson; and assistant, M. Logan; electrician, H. Dean. The orchestra is under the direction of Edward Belchard and includes J. Stewart Thorburn, Aaron Kahleman, John Mohring, M. W. Young, and W. Y. Bittner. They will wear evening dress. —Raymond L. Myers has succeeded J. Stewart Thorburn as leader of the orchestra at the Fulton.

SCRANTON.—LYCEUM: May Irwin in She Knows Better New Jan. 27: co. and business excellent. Miss Irwin as Mrs. Nicholas Tompkins was delightful and scored a well merited hit; she was accorded numerous curtain calls. Meriel Hone as Hedwig had a small part, but she made it stand out. —POLLY: An excellent bill for week of 29, with Paul Dickey and co. in The Come Back as a headliner, scored big. Nonette, Worker and Over, Hutan's Song Birds, Handers and Millies, Anselm, M. Froelich and Juliet and This house, under new management, opened 29 with a very good bill for the week, with Harry Crandall and co. in Fun in a Grocery as a headliner; scored. Mad Day and co. and others, with Calhoun and co. in talking moving pictures and photoplays, to capacity business. H. M. Smith, the former manager, has been retained by the new firm. —COLUMBIA: Eallah's Own co. in A Dress Rehearsal at the Police Bergette and The Unkissed Oriental 29-31: one of the best cos. of the season to excellent houses. Eallah as Phoebe and her dancing was the star of the co. Her dancing was encored again and again. The audience, it seemed, could not get enough of it. The Wall, May Belle, and Leathe Knepper were featured and made good. In the olio Mae Rose and Mills Vortex were excellent and merit special mention.

READING.—ACADEMY: An audience which filled every seat heard the Church Choral Society render The Cross of Fire Jan. 27: the soloists and chorists were of high order and were liberally applauded. The New Century Girls to very good business at both performances 1: this is one of the best burlesque organizations to play this house and contained many marches, ensembles and dances of merit. —ALKA: Dante's Inferno, a masterpiece film in motion pictures, 29-31: crowded houses were the rule at all exhibitions, each of which occupied more than two hours to present. The local Committee of Seven, a self-appointed body of censors, attacked the production and gave their unqualified approval, commending the management, Mr. Collins, for securing such an educational cinematographic entertainment. —ITEM: H. P. Frey, who has acted as secretary of the local Committee of Seven and who was really responsible for its organization, resigned his office and left the city for parts unknown. He is succeeded by Daniel J. McDermott, a well-known local playwright, who was formerly prominent in local theatrical circles.

McKEESPORT.—WHITE'S NEW THEATRE: The City Club Burlesque co. Jan. 23: pleased large audience. Alma, Where Do You Live? 29: excellent co.; good audience. Nina Collins and William Friend pleased. Thomas Jefferson in His Van Winkle 3: pleased good business; fine performance of this good, old play. Kirk Brown (a McKeesport boy), with his excellent stock co., 5-10: opening in The Iron Master, big business; pleased immensely. Plays: The Idlers, Two Orphans, An Enemy to the King, Romeo and Juliet, and Othello. —ITEMS: The engagement of Kirk Brown was treated as a homecoming week, and it is doubtful if ever a star received a more flattering welcome. The theatre was bedecked with flowers, while over the stage a large banner bearing the words "Welcome to Kirk" was displayed. McKeesport is a good burlesque town, but it was hard to get any of the Wheel or other attractions. An arrangement has been made whereby McKeesport will get one of the Western Wheel attractions each Monday.

MEADVILLE.—ACADEMY: The Country Boy Jan. 25: very good co.; pleased beyond expectations; one of the best we have had this season. Al. Wilson 29 in the maiden production of It Happened in Potsdam to a very large and enthusiastic audience. In this Mr. Wilson has a real play and with a little rounding out will win favor wherever presented. It gives the entire co. a chance to shine. Kirk's singing is as sweet as ever. Among his new songs "Her Smiles" is most pleasing. A special word of commendation is also due the scenic artist, the costumer and the stage-manager.

JOHNSTOWN.—CAMBERIA: Slim Princess Jan. 24: splendid performance, to capacity. Motion picture 10: fair co.; fair attraction and business. Dockstader's Minstrels 26: fair performance, except Nell O'Brien, who was great, to big business. Madame X 27: fair performances and business. New Century Girls 29: good attraction action business. High School Girls 5: good attraction business. —JESTIC: The Great Howard entertained and was entertained by the local Scotch Club, Friday, 3. He has been a remarkable drawing card with his ventriloquial powers.

ALLENTOWN.—LYRIC: The Star Show Girls Jan. 26, matinee and night, to good houses; good co. and audience very much pleased. —Lynne 29: fair co.; 27: two performances to satisfactory business. Myrtle Harder, presenting Billy Collins and musical comedy co., opened 29 for week in The King of Kokomo for matinee and night at popular prices; the co., while not large in numbers, gave a very good, popular priced performance and drew satisfactory business.

HARRISBURG.—MAJESTIC: Mande Adams in Chanticleer was the attraction that drew an overflow house at increased prices Jan. 29: it was a magnificent production and was received with well merited commendation; the co. supporting Miss Adams was worthy of the highest praise as all the roles were superbly enacted; the star was cordially applauded for her vigorous enactment of a very trying role. The Twentieth Century Girls 31: usual good house.

BUTLER.—MAJESTIC: Madame X Jan. 25: presented by very good co. in light house. Over Night 27: excellent attraction and co.; kept small house in almost continuous laughter. —ITEM: Attendance at local theatres has been very light, due to an evangelistic campaign, which closes next week.

GREENVILLE.—LAIRD: The County Sheriff Jan. 19: ordinary, to small house. Lon J. Beauchamp (Lecture Course) 30: pleased good business. —ITEM: The Eastern Star, the leased opera house, and will run vaudeville and pictures dark nights, beginning 5.

WILLIAMSPORT.—LYCOMING: Hugh Fay in Little Miss Kut-Up Jan. 29, 27: fair but enthusiastic house. Sam Bernard in He Came from Milwaukee 7: large and appreciative audience. Mr. Bernard and Anna Wheaton received an ovation.

OIL CITY.—THEATRE: Country Boy Jan. 26: fair co. and house. Cat and the Fiddle 27: pleased two big houses. Over Night 29: good co.; small house. Al. Wilson in It Happened in Potsdam 30: fair co.; small house.

CHAMBERSBURG.—ROSEDALE: Manhattan Players in The Girl I Left Behind Me, Corvick's Dancers, The Devil Went, Bar, St. Mine, and Little Outcast 5-10: good co.; big business.

GREENSBURG.—ST. CLAIR THEATRE: Low Dockstader's Minstrels Jan. 25: pleased big

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house. Dainty Duchess 26 failed to appear; giving no notice of cancellation.

HARLETON.—GRAND: The Dorner Players Jan. 29-31 in Under Two Flags: pleased fair attendance; co. good. A Woman's Victory 5-10: satisfied large houses.

MAHANOY CITY.—GRAND: U. T. C. co. Jan. 29: usual good houses and satisfaction. Rosary 2: good, to fair business. Storm 5: fair, small house.

TARENTUM.—NIXON: Al. H. Wilson in The German Prince Jan. 27: co. and business good. Mr. Pitt of Pittsburgh, 29-31: co. and business fair.

WEST CHESTER.—OPERA HOUSE: The Rosary Jan. 27, matinee and night, pleased large business. The Anstas 29: large audience; pleased.

KANE.—TEMPLE THEATRE: The Cat and the Fiddle Jan. 30 to extra large business; good production; well staged; well-pleased audience.

RENOVO.—THEATRE: Hadler's moving pictures Jan. 31: 1: pleased. Madame X 3: excellent, to large and appreciative audience.

WARREN.—LIBRARY: The Cat and the Fiddle Jan. 29: fair house. Adrian M. Hewens, monologist, 30 (King Course): large house.

NEW CASTLE.—OPERA HOUSE: Horne Stock co. opened in Lion and the Mouse Jan. 29-31: excellent co.; big business.

SUNBURY.—THEATRE: Little Miss Kut-Up Jan. 25, 26: large and appreciative audience. Cat and the Fiddle 8: pleased.

BRADFORD.—THEATRE: Little Women Jan. 31: fine co.; excellent scenic effects; pleased large audience.

POTTSVILLE.—ACADEMY: The Miller Stock co. Jan. 29-31 in For Her Sake to poor business.

SHARON.—GRAND: Country Boy Jan. 31: one of season's best. Over Night 2: pleased capacity.

ST. MARYS.—TEMPLE: The Cat and the Fiddle 1: one of the best cos. this season; full house.

POTTSTOWN.—GRAND: Houdini, the Man of Mystery, Jan. 29: poor house.

RIDGWAY.—OPERA HOUSE: Cat and the Fiddle Jan. 31: pleased large house.

RHODE ISLAND.

PROVIDENCE.

The Never Homes Did Good Business—Thomas Shea's Annual Vbk.

Low Fields's The Never Homes opened a most successful engagement at the Opera House Jan. 29. George Monroe was the feature entertainer, although the cast included a notable list of stars in Joss Dandy, Al. Leach, Lillian Herlein, Bessie Clifford, Will Archer, Joseph Stanley, Vera Finlay, and Ray Cox.

Thomas E. Shea made his annual visit to the Empire 29, where he continued throughout the week in repertoire. A Man and His Wife, Dr. Jekyll and Mr. Hyde, and The Bell were the selections, all of which were presented with most satisfactory results. Kitty Gordon in The Enchantress 3-10.

The Goose Girl was the attraction at the Imperial during the week 29-31. The attraction is a picturesque one, prettily staged and seasoned with clever comedy that is bound to appeal to the most critical audience. McFadden's Flats 5-10.

Keith's offered another one of those bills which fill the house at each performance. B. F. Rolfe and his Buffaloes led off, followed by Rosalind (Joan) and Richard Pittman, Cheyenne Dava, Frank Pomary, Lee White and George Ferrer, Stella Fraser, Fred Dunne and La Vier.

The season at the Westminster would hardly be complete without a performance of Rose Sydel's London Belles. This season's organization is fully up to the standard and made good from the initial curtain. Painting the Town 5-10. Richard Pittman received a flattering reception at Keith's from those who remember him as a member of the Albee Stock co. of last summer. H. F. HYLAND.

WOONSOCKET.—BIJOU: Bijou Stock co. in The Charity Ball Jan. 29-31: performance good. Alfred Britton and John Whiteman gave good performances of the brothers, the minister and the master of finance. Miss Hall gave a good rendition of the lovable Anne Cruger. Miss Tintie as Bess and Miss Lee as Mrs. Van Buren were good. Miss Oann as Mrs. De Feyster added another success to her already long list of character impersonations. Mr. Beros as Robinson and Mr. Evin as Judas Knox gave good impersonations. Mr. Dudley as the organist and Mr. Hancock as Orelighten. Anabelle Moon was seen as Cain, the wail.

NEWPORT.—OPERA HOUSE: Mutt and Jeff Jan. 25: satisfied record-breaking house.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: George Evans's Minstrels Jan. 24: crowded house; bright and entertaining. Pink Lady 27: two capacity houses; everybody pleased. Paversham in The Faun 29, 30: good business; splendidly acted and won enthusiastic approval.

FLORENCE.—AUDITORIUM: Get Rich-Quick Wallingford 1: excellent performance; big house. Dr. Jekyll and Mr. Hyde 3: pleased fair attendance. Madame Sherry 13: one-third of house sold out within thirty minutes after put on sale.

GREENVILLE.—THEATRE: The Kitties' Band Jan. 27, and matinee: good business and a good band. Russian Dancers 29: pleased good house. Evans's Honey Boy Minstrels 30: delighted capacity.

COLUMBIA.—THEATRE: Get Rich-Quick Wallingford Jan. 29: good, to capacity. Paversham in The Faun 27: excellent, to large house. Pink Lady 30, 31: very good; three large houses.

NEWBERRY.—CITY OPERA HOUSE: The Kitties' Band Jan. 31: fine attraction; fair business. The Three Twins 5: excellent co.; pleased full house.

ORANGEBURG.—ACADEMY: Millionaire Tramp Jan. 29: poor co. and business. Smart Set 31: paying business. Arrival of Kitty 3: good co.; fair business.

SPARTANBURG.—HARRIS: Jumping Jupiter 5: large, well-pleased house.

TENNESSEE.

KNOXVILLE.

Aborn Opera Company Highly Praised—Good Business at All Houses.

The Aborn English Opera co. was heard in 11 Trottators and Madame Butterfly at Stagh's Jan. 25. While the attendance was good, the productions merited better business. The orchestra and chorus were both praiseworthy and the staging carefully detailed. —ITEM: The Girl from Rector's was well patronized at the Bijou 29-31.

Attendance was good at the vaudeville houses. Salisbury and Benit had an entertaining act at the Grand. Pero and Wilson and the Pandemon Sisters furnished the best attraction at the Gay.

R. O. was the condition at the Bonita all day 29 to see Vitagraph production of Vanity Fair. This film is a distinct dramatic achievement. CHARLES E. KRUTCH.

CHATTANOOGA.—LYRIC: Della Clarke in Introduce Me Jan. 30: pleased fair business. Imperial Russian Dancers 8: pleased good house. —HILFE: The White Slave 23-24. Rosary 25-27: good houses. Girl from Rector's 1-3: pleased good business.

PARIS.—DIXIE: Lewis Stock co. Jan. 23-27: delighted heavy business. Plays: Down on the Farm, A Cowboy's Sweetheart, Three Weeks in Arkansas, The Angel of the Trail, St. Mine, Girl the Newboy Detective, and The Sign of the Cross.

DYERSBURG.—AUDITORIUM: Widow McCarty Jan. 29: business good; audience in roar from rise to fall of curtain.

BRISTOL.—HARMEING: The White Slave Jan. 29: fair co., excellent scenic effects and good business.

TEXAS.

SAN ANTONIO.

The Spring Maid Stayed a Week and Did Well—Good Field for Such Attractions.

San Antonio has proven beyond a doubt that she is in the one-week class for large theatrical attractions. Despite predictions to the contrary, The Spring Maid co. played a successful six nights' engagement Jan. 23-28, or eight performances in all, something a 32 offering has never done before. Because of poor business the three nights booked for Dallas were switched to San Antonio, and the results speak for themselves: Tuesday, \$958.25; Wednesday, \$911.80; Thursday, \$1,011.78; Friday, \$1,225.50; Saturday, \$1,237.50; Sunday, \$1,137.25; Sunday, \$816.25; giving \$8,057 total receipts for the eight performances.

It will be seen from the above statement that there was an increase in each night's performance, with the exception of Sunday night. San Antonio is a city of over 100,000 people; has a very large military post of more than 1,000 men who patronize the theatre. We can safely say that any good strong attraction like The Spring Maid will have the same success in San Antonio for a week stand. HADEN F. SMITH.

EL PASO.—THEATRE: White Sister Jan. 27, 28: pleased fair houses. Bushy's Minstrels 30, 31: good business. Three Twins 3, 4: pleased. —CRAWFORD: Starred Musical Comedy co. closed engagement to good business. Albert Taylor Stock co. opened 5: prospects good. —GREENVILLE.—KING OPERA HOUSE: The Rosary 2: good co.; pleased large audience. —ITEM: The menagerie scene is practically over, and places of amusement that have been dark for four weeks are now allowed to open.

HOUSTON.—PRINCE: Dawn of a Tomorrow Jan. 21, 22: fine offering; poor houses; deserved capacity. Baby Mine 24, 25: one co.; excellent business; repeated curtain calls. Prince of To-night 26-28: good co.; fair business.

UTAH

SALT LAKE CITY.

Fred. Nible and Josephine Cohan Made Good Impression—Ida Adair Making Friends.

At the Salt Lake Theatre Fred Nible and the same good co. as heretofore presented The Fortune Hunter Jan. 23-24 to fair business. Josephine Cohan, whose part was in the hands of an understudy before, was seen for the first time in her own part, and was well received.

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as was also all the old favorites. Alma, Where
 Do You Live? 20-31.
 At the Colonial the familiar creatures of Bud
 Fisher's drawings came to life in Mutt and Jeff,
 which did excellent business, almost capacity
 21-24. Co. generally satisfactory. Ida St.
 Leon, supported by a good co., presented Polly
 of the Circus 25-28 to fair business. Mrs. Les-
 lie Carter in Two Women 29-31.
 The Orpheum gave its patrons a good bill
 week of 21, with The Rays as headliners, who
 gave their old play, Casey, the Fireman, first
 half of week and The Band Master latter half.
 In each case pleasing audiences. Others were:
 Bob and Trip Trio, Les Froed-Med, who did
 some new things in ventriloquism; Bobbie Gor-
 done, poseur, whose imitation of a French
 clock, was especially dainty; Hopkins and Ax-
 tell, the Four Entertainers, Mlle. de Pallieres,
 the Pathe films. Good business all week.
 At the Garrick the excellent stock co. headed
 by Ida Adair and James Durkin presented
 Cameo Kirby week of 21 to fair business, giv-
 ing stock house-nations an opportunity to
 compare the work of this co. with that of Maude
 Leone and Willard Mack, who were classics in
 this play.
 Karpis: Burros and Clara, Mondane Philline,
 Kennedy and Williams, La Verne Barber's Play-
 ers, Lingi Dell' Oro, Bernard and Arnold, Kara,
 the juggler, week of 17.
 Archie Cox, for several years manager of the
 Garrick and formerly of the Grand, has removed
 to Los Angeles, where he will have the manage-
 ment of a chain of houses. George Derr, for
 many years treasurer of the Salt Lake Theatre,
 and latterly in the Penny Arcade business for
 himself, will be treasurer of the Garrick, while
 still carrying on his own business. Jay Bos-
 ers, principal in control of the Garrick, will act
 as manager.
 C. E. JOHNSON.

VERMONT.

BRATTLEBORO.—AUDITORIUM: Lynn
 Stock co. in For Her Sake, mysterious Bur-
 glar, A. Thompson, Hiram, Johnson, Dr. Jekyll
 and Mr. Hyde, Roy from the East, and Fight
 for a Million Jan. 29-31; pleased big business.

BARRE.—OPERA HOUSE: Franklin-Hiatt
 co. opened in Kentucky Sue 5-10; good business.

VIRGINIA.

STAUNTON.—BEVERLEY: Commercial
 Traveler Jan. 18; good co. and business. Forty-
 five Minutes from Broadway 27 pleased two
 large houses. Cow and the Moon 1 pleased two
 good houses.

CHARLESTON.—BURLAW: Commercial
 Traveler 1 failed to please light business.
 Beauty Spot 3 pleased good house. Sweetest
 Girl in Black 5 pleased S. R. O.

ROANOKE.—ACADEMY: William Hodge in
 The Man from Home 1; excellent co.; nice busi-
 ness. Forty-five Minutes from Broadway 2;
 fair co. and business.

PETERSBURG.—ACADEMY: The Man on
 the Box Jan. 21 pleased fair house. The Cow
 and the Moon 5; good house; well entertained.

WINCHESTER.—AUDITORIUM: Southern
 Blue Club (local) 7 pleased capacity.

WASHINGTON.

SPOKANE.

Forbes-Robertson at the Auditorium—Commis-
 sioner of Public Affairs to Censor Plays.

J. Forbes Robertson and co., including Maude
 Buchanan, impressed four large audiences at the
 Auditorium Theatre in The Passing of the Third
 Floor Back Feb. 1-3.

The Devil, with Paul Harvey as Dr. Miller
 and Jessie Shirley as Olga, was played to ca-
 pacity houses at the American Theatre by the
 Jessie Shirley Stock co. Jan. 28-3. The Bur-
 lar's Daughter 4-10.

Emma Green, widow of Harry Green, theat-
 rical and sporting man, has received an order
 from the Superior Court authorizing her to sell
 102 shares of stock in the Orpheum Theatre for
 \$11,000. It was bought for \$10,200.

Bert Wilson, baritone, has come to New York
 to join a concert co.

Society girls of Spokane will present The
 Amazon and The Burglar at the Auditorium
 Theatre early in March for the benefit of St.
 Luke's Hospital Fund. Mrs. Pauline Dunstan
 Belden is coaching the players.

Newspaper writers entertained 350 members
 of the Inland Club of Spokane at the first
 annual gridiron in the club rooms the evening
 of 1. Robert S. Phillips was city editor. The
 "star" reporter being Walter W. S. May.

Telephone conversation, questioning of reporters
 and public interviews offered opportunity to
 grill prominent citizens. The musical programme
 included selections by Hazy Kilmer, J. Newton
 Colver, and Howard Fry. B. H. Sercher, of
 the Elks' Quartet, was happy in a monologue.
 Howard Leib was the accompanist. Soon after
 "30" was given the first edition of the Inland
 Club "Gridiron" was distributed by leather-
 inged club members acting as newboys.

City commissioners of Spokane have adopted
 an ordinance effective at once authorizing the
 Commissioner of Public Affairs to censor theat-
 rical performances and motion picture offerings.
 The ordinance was forced through after it was
 learned that neither Mayor W. J. Hindler nor
 the Council had power under the local laws to
 censor any production. Managers will be re-
 quested to furnish full particulars regarding
 the nature of their proposed offerings.

W. S. McCREA.

SEATTLE.

Anna Held Cordially Received—Praise for
 Madeleine Louis.

The attraction at the Metropolitan was Anna
 Held in Miss Innocence Jan. 21-27, which drew
 large audiences. The scenery was artistic and
 elaborate, and some of the stage effects were
 novel and ingenious. Miss Held was given a
 cordial reception. Harry Watson, Jr., was re-

sourceful and versatile as Ezra Pettinelli, and
 Sarah Edwards scored as Miss Snifflins. In the
 east were Ethel Kelley, Grace Leigh, Ernest
 Lambert, and other talent in a realistic manner.
 The Girl of the Golden West 28-30, matinee 29,
 was well received by houses averaging good busi-
 ness. Following the first presentation the cast
 was changed so that Louis Villani, Irma Da-
 lazier, Ivy Scott, and Sybil Fiske were seen in
 the title part at the different performances.
 Likewise Henri Barron, Umberto Sacchetti, and
 others had the part of the leading man, and
 Carl Gantvoort and Thomas Chalmers appeared
 in the role of the sheriff. The principal roles
 were well sustained, and the support was all
 that could be desired. The singing was excel-
 lent. The next attraction was the Grand Annual
 Scottish Concert 1, celebrating the one hundred
 and fifty-third anniversary of Robert Burns's
 birthday. It was a very enjoyable affair, and
 one of the most successful of its kind ever held
 here. The singing selections given by the Van-
 couver Clan Pipe Band won much applause. Miss
 Munn sang with much acceptance "The Star o'
 Robbie Burns." Scottish dances were deftly
 executed. There were many encores.
 The Deep Purple 21-27 was presented by a ca-
 pable co. at the Moore before small and medium
 houses. It is a virile play with many tense sit-
 uations. Madeleine Louis invested the role of
 Doris Moore with skill and fidelity. Anne But-
 erland and Kate Fulton cleverly interpreted the
 part. Walter Edwards was convincing as Gordon
 Laycock, Loyler Chambers, Harry Hilliard,
 Frank J. Currier, and others made the most of
 their respective roles. The Seattle Philharmonic
 Orchestra gave its second symphony concert 29
 before a small attendance. The programme was
 an excellent one and those present enjoyed a
 rare musical treat. Augusta Cottlow was the
 soloist, and she was given a very cordial recep-
 tion.

Granstark 21-27 at the Seattle played to small
 and medium houses. Louise Valentine and Cyril
 Raymond appeared in the leads. In the east
 were Lena Arland, Ann Bert, Frederick McIntire,
 Atkins Lawrence, Selmar Romaine, Paul White,
 and others. Rose McVie appeared in Six Hos-
 kins 29-3, matinee 29, 1, and 3, which drew
 medium and large houses. The interest in this
 play does not seem to slacken, in spite of the
 fact that it has been seen here a number of times
 within recent years.

The interior of the Loie, Second Avenue and
 Seneca Street, is being demolished and trans-
 formed, with the view of using the space for
 other than theatrical purposes. The theatre was
 closed after the fire last December, which did
 considerable damage.

Jane Vivian Kelton, formerly a favorite at the
 Loie, died at West End Hospital, Vancouver, B.
 C., 26, after a dangerous operation had been per-
 formed.

Already arrangements are being made in a vig-
 orous manner for the second Golden Potlatch to
 be held in this city next July. It is expected
 that the affair will surpass the one held last
 summer, which was a pronounced success.

The entertainers 2, matinee 2, given at the
 Moore by the Anti-Tuberculosis League, under
 the name of Once Upon a Time, was a great
 success financially and otherwise. Some of the
 best juvenile talent in the city participated.
 The large audiences showed their appreciation by
 liberal applause.

BENJAMIN F. MESSERVEY.

BELLINGHAM.—BECK: The Harrier Jan.
 24, fine performance, fair house. Lee Mar
 and George Clausen in The Man from Home
 the former having been leading man with Mar-
 garet Oswald during her last engagement here
 and Mr. Clausen was identified with the Victory
 Batesman co. Forbes-Robertson in Passing of the
 Third Floor Back 27; best performance ever on
 local stage; S. R. O.—IN PLAYHOUSE: The
 Man in Black 21-26 pleased fair houses. Cast
 included Mae Simmons, Victor Donald, Louis
 Koch, Fred Knight, and Grace McGinn.

TACOMA.—TACOMA: Anna Held in Miss
 Innocence Jan. 23 (return); good house. Girl
 of the Golden West 25 pleased well filled house.

WEST VIRGINIA.

BLUEFIELD.—ELKS' OPERA HOUSE: Millicent
 Evinson and co. Jan. 31 in Hamlet and
 The Merchant of Venice; good performance;
 pleased good business. Forty-five Minutes
 from Broadway 3 pleased good business.

CHARLESTON.—BURLAW: Alma, Where
 Do You Live? Jan. 10, 20 pleased good business.
 William Hodge in The Man from Home 23, 24
 delighted splendid audiences. The Gamblers 27;
 good production and business.

FAIRMONT.—GRAND: Al Wilson in The
 German Prince Jan. 24; very good attraction
 and drew fair house. Frank Dasher in The
 Beauty Spot 26; good attendance.

PARKERSBURG.—AUDITORIUM: Han-
 son's Fantasma 1 pleased fair house. The Gam-
 blers 2 delighted big house. Alma, Where Do
 You Live? 7 pleased.

WHEELING.—COURT: Rip Van Winkle 1;
 fair business. The Gamblers 3; good business.
 The Sweetest Girl in Paris 5, 10.

WESTON.—CAMDEN OPERA HOUSE: The
 Beauty Spot Jan. 27; fair co.; good business.

WISCONSIN.

RACINE.—THEATRE: Evan Williams and
 Pearl Bryce Trio in musical recital and enter-
 tainment Jan. 24 (local). Dainty Poll 25 can-
 celled. The House Divided 28; co. good; renewal
 by two good audiences.—ITEM: Large advance
 sale for Mar. Robinson 31 & Night Out.

JANESVILLE.—GRAND: House Divided
 Jan. 27 pleased good business. Jack Rogers
 Stock co. 29-31 in Sweetest Girl of All. The Ten-
 derfoot, A Wife's Devotion, Girl from Home,
 Capital and Labor, and Burglar and Lady; ex-
 cellent satisfaction; good business.

APPLETON.—THEATRE: Madame Sherry
 Jan. 27 delighted fair house. Tessa Kosta made
 a decided hit. The Beauty Spot 26 pleased good
 house. Minneapolis Symphony Concert co. 31, 1
 delighted large audiences.

SHEBOYGAN.—NEW OPERA HOUSE: The
 Roar of Jan. 22; good business. Moose Mastodon
 Minstrel 28 (local); capacity. Minneapolis
 Symphony Orchestra 29; S. R. O.

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FOR YIOBEL'S HONOR.

Chevalier T. Typaldo-Forestis, Greek Consul, and Dr. Fontoni, of Venice, met on the outskirts of Venice on the cold gray dawn of Feb. 8, and made history by exchanging shots for a lady, concerning whose merits they had violently differed. This lady, Yioibel, has achieved an international reputation already as a mischief maker, for the last year precipitated altercation if not bloodshed between Pietro Mascagni, *in loco parentis*, and George Tyler, her admirer. The American producer was too busy to go out in the dawn to point a pistol at Mascagni, which is rather lucky for the composer. The Greco-Venetian affair went off perfectly, however, as both gentlemen were so expert as to be able to avoid hitting the other. After the hostile formalities were concluded, they embraced fervently and went to the nearest café to celebrate the re-establishment of an *entente cordiale*.

MISS HORNIMAN'S COMPANY.

The personnel of Miss Horniman's company, which came from Manchester to Montreal to open on Feb. 12, consists of Charles Bibby, Cecil Brookings, J. V. Bryant, Edward Broadley, Lewis Casson, Hilda Darius, Frank Darch, Stanley Drewitt, Edith Goodall, Mary Goulden, Ernest Haines, Ada King, Edward Lander, Herbert Lomas, Muriel Pratt, Irene Rooke, Milton Rosmer, Howard Rose, and Edwin T. Heyes.

Miss A. E. F. Horniman, under whose inspiration this talented company has achieved such conspicuous success, both in Manchester and on tour in England, is the sole proprietor and licensee of the Gaiety Theatre in Manchester.

MUSICAL ITEMS.

Jacques Urias, a tenor from the Stadt Theatre in Leipzig, has come to this country to sing Tristan with Madame Nordica at the Boston Opera House. His first appearance in this country will be limited to Boston. In Germany he is reckoned one of the best Wagnerian tenors.

Elizabeth Sherman Clark gave a song recital at the Lyceum Theatre on Feb. 5. Her voice is a contralto of promising quality.

Mr. Nikisch, leader of the London Symphony Orchestra at Carnegie Hall, will include Tchaikowsky's *Fatigue* in his programme by request. The opening programme consists of the No. 3 Leonora, overture by Beethoven, *Francesca da Rimini*, by Tchaikowsky, *Brahms's First Symphony*, and the *Tannhauser* overture.

NEW THEATRES.

Harry Smith, who is looking after the building details announces that he is having work rushed so that the house may be dedicated about Feb. 1. Extra shifts have been put on, and with the exception of the plastic ornamentation and decorating the house is about complete.

J. Romaine Brown and Company have leased to Henry Rosenberg of New York City, for a term of sixty-three years, a plot of ground at the corner of Broadway and Prospect Street, Yonkers, N. Y., for the erection of a modern fireproof theatre, with a seating capacity of 2,500. J. B. McElfatrick is the architect. Operations will be begun immediately and building completed by Sept. 1. It will be devoted to high-class travelling attractions, booked by Klaw and Erlanger, and popular priced vaudeville.

MRS. POTIPHAR'S PAST AND MRS. PATRICK'S PRESENT.

Laurence Corven once submitted to Mrs. Patrick Campbell a play called *Mrs. Potiphar's Past*, in which Mrs. Potiphar was represented as a reincarnated Egyptian princess. Mrs. Patrick Campbell has recently produced at Wyndham's Theatre, London, a play by her son, Alan Campbell, which is called *The Dust of Egypt*, and which narrates the adventures of another reincarnated Egyptian princess. Owing to the similarity of adventures of the two reincarnated ladies, Mr. Corven drew to the conclusion that they were identical, and implied as much in the *London Daily Express*. Mr. Campbell has set Mr. Corven's mind at rest, however, by stating that *The Dust of Egypt* was written before Mrs. Potiphar's Past, and was not immediately given production because Mr. Campbell spent the following two years in America.

THE MADISON SQUARE GARDEN TITLE.

The title of ownership to Madison Square Garden did not change to the F. and D. Company on Feb. 1, according to previous arrangement. Some delay, it is said, has been caused by the company insuring the title. Recently it was reported that the Title Insurance Company of New York had taken a mortgage for \$2,250,000 on the building. The purchase price is \$3,500,000.

THE PLAYBOY IN CHICAGO.

Since Mayor Harrison, of Chicago, decided to prohibit the Playboy of the Western World the managers hit upon the device of selling the tickets privately for the single production of the drama in the city, on Feb. 6. The Irish Players are anxious to avert any more riots such as have celebrated its premiere elsewhere.

OLIVER TWIST.

Liebler and Company have arranged with Klaw and Erlanger for the production to be made at the New Amsterdam Theatre, on Feb. 10, following the engagement of *The Trail of the Lonesome Pine*. It has been reported that the drama would be put on at the Century Theatre, but George C. Tyler, managing director for Liebler and Company, said that at no time had such a move been considered by his firm. At the New Amsterdam, it will be recalled, Liebler and Company revived *The Two Orphans* in the Spring of 1904, and *She Stoops to Conquer* in 1905.

The cast assembled for *Oliver Twist* is no less notable than the companies which have been seen in previous Liebler and Company's revivals. It is made up as follows: Nat C. Goodwin, Lyn Harding, Charles Rogers, Percival Vivian, Percival Clark, Alfred Gray, Charles Harbury, Fuller Melish, Howard Gould, Courtney Foote, Robert Vivian, Frank A. Lyons, Alfred Hudson, Frederick Kendrick, Robert Vivian, Marie Doro, Constance Collier, Gertrude Boswell, Susanne Sheldon, Olive Wyndham, Jane Wilson, Alice Belmont, Ada Gifford.

THE OPERA-BALL ROLLING.

Before The Opera Ball closed its engagement in the Colonial Theatre, Cleveland, O., it had a rather anxious time, owing to the desire of the Shuberts to recover \$750. The attachment in the middle of the week was lifted by an understanding, but it settled down again so firmly on Feb. 2, that the members of the troupe scarcely knew whether they were going to leave the city or not. Max P. Goodman, attorney for Marie Cahill, the star, finally signed the necessary papers at the last hour, so the whole company and production scrambled to the station just in time to catch the retreating steps of the last car.

OPERA AT POPULAR PRICES.

Oscar Hammerstein began the low price regime at the London Opera House on Feb. 6. Receipts were cut in two and less. There were vacancies in the stalls and boxes. "How long can I keep doing it?" Mr. Hammerstein says is the question he is wrestling with.

VOTE ON SUNDAY THEATRE.

Bloomington, Ill., will vote on the question of Sunday theatres, on April 9. Managers are asking for the privilege, but a large element oppose the plan. Bloomington is the largest city in Illinois that closes its theatres on Sunday.

THE STOCK COMPANIES.

The Adolphus Comedy Stock company has been disbanded in Los Angeles, Cal., and the Adolphus Theatre has been turned over to vaudeville, after a ten weeks' trial of stock. In the company were Dick Cummings, Katherine Merley, Stella Adams, Maxie Mitchell, James Dillon, Jap Renfro, and Otto Peak.

Felix Weingartner, the German musical conductor, and Lucie Marcel, the American soprano, who were recently married in Europe, arrived in New York on Feb. 8 and proceeded at once to Boston, where Miss Marcel will appear in opera.

Gertrude Maitland, of the Metropolitan Stock company, New York, after twenty-seven weeks, took a much needed rest last week at Atlantic City, visiting her husband, Jefferson Hall, who was playing there with Taylor Granville.

A fire panic was narrowly averted at the Crescent Theatre, Brooklyn, on Feb. 8, when smoke coming from under the seats frightened an audience chiefly of women. Manager Lewis Parker restored calm by appearing before the curtain and explaining that the smoke had been caused by flashlight photographers of the Public Service Commission, who were in the cellar inspecting an uncompleted subway.

Mr. and Mrs. Richard Vivian have gone to San Diego, Cal., where they have joined the Myrtle Vase company, as two of its leading members. Mr. Vivian has for many years been one of the foremost actors in the Belasco Stock company, playing in Los Angeles.

Truly Shattuck, who has been in Johns Hopkins Hospital, Baltimore, since last Autumn, expects to be able to leave that institution this week and return to New York, where she proposes to agitate a shorter workday for women. Next season Miss Shattuck may play in Europe.

Clyde N. Fleischman has brought suit for a dissolution of partnership, an accounting and the appointment of a receiver against George L. and Clarence Fleischman, his partners in management of the Atlas Theatre, Toledo, O.

The Thurlow Bergen players were scheduled to open at the Shubert Theatre, St. Paul, on Feb. 5, with a performance of *The Builder of Bridges*. The company include Mr. Bergen, Elsie Edmond, and Sarah Bilia.

The Product of the Mill, the John Craig prize play, written by Elizabeth A. McFadden, of Badcliffe, was produced by the John Craig Stock company at the Castle Square Theatre, Boston, on Jan. 28. Mary Young appeared as the mother, Henrietta McDanel as Skinnay, the boy, and Mr. Craig as the father.

The Will H. Gregory Players opened a stock engagement on Feb. 12, in Johnstown,

Pa., in *The Dawn of a Tomorrow*. Following plays are *Clothes*, *Commanding Officer*, and *Heidelberg*. The company includes Frances McHenry, Louise Kent, Marie Haynes, Anne Bradley, Eva Marsh, Harry Ingram, Brigham Royce, Frank Sylvester, Will T. Chatterton, Baker Moore, Sydney Riggs, John May, H. N. Robbins.

AMATEUR NOTES.

Gladys White read "Prince Camaralzaman and the Princess of China," from "Arabian Nights," on Feb. 2, in the chapel of Packer Institute before the School Settlement Association. Her reading was illustrated by eight tableaux, and interspersed with songs by Mrs. William Chivers. Porter Steel was at the piano.

The Girl from Paris was successfully presented on Feb. 2 by members of the Newtowne Club at Cambridge, Mass. N. F. Xavier and Sam Shannon scored especially as Julie Bon-Bon and Hans. Others in the cast were William L. Mercer, Jr., H. M. Tolar, W. R. Anderson, H. S. Timmins, F. A. Andrews, J. W. Rodgers, J. C. Raymond, C. F. Russell, T. P. L'Estrange, I. W. Watson, J. H. Whitney, B. M. Berry, Dr. G. T. Page, L. F. Mott, F. A. Andrews, H. F. Barber, R. G. Furbush, G. M. Olive, Jr., Charles E. McPhee, E. H. Draper, and H. A. Tobias.

The Matheon Club watched a "dream of fair women" at Lincoln Hall, Chicago, on Feb. 3. The dreamer was Arthur B. Chapin, and the dream women were Sophie Schukratt, Helen Buchanan, Phyllis Gillette, Ethel Pond, Mrs. Roy L. Reichert, Theresa Flynn, Jane Winterston, Mrs. F. H. Newcomb, Gertrude Gaskins, Mrs. Charles Watson, Kathryn Sharkey, Genevieve Phillips, Jeanette Bents, Florence M. Pye, Gertrude Tierney, Mrs. John Watson, Ethel Trant, Bertha Banning, Sadie Banks, Grace Rauth and Mrs. Charles Hancock.

The Normal Alumni Association at the Central High School, Detroit, on Feb. 2, gave the cantata *Cinderella*, under the direction of Thomas H. Chivers. Gabrielle Fuerth and Amy Carebeck sang the leading roles.

Aladdin Nineteen Hundred and Now, a musical dream in "three hilks," was given by the Detroit Children's Ensemble, assisted by members of the Detroit Operatic Ensemble at Harmonie hall on Feb. 2. The book, lyrics and music are by Theodore J. Smith. George Lindsay and Lois Russell were favorites of the audience.

The Manual Training High School Seniors, Brooklyn, gave their "nightmare" on Feb. 2, in the "Boredom Theatre" as they called the assembly rooms. Edward Hamilton gave a dramatic monologue, followed by Darnum, Dally and Company's three-act circus, introducing Charles Keen, Harold Bergen, Jacob Skeer, and Wilbur Frederico. A musical comedy, *A Case of Mix-Up*, was presented by Fred Rath, Malcolm Hadden, Louise Sharp, Jacob Skeer, Charles Keen, Vincent Burns, Moses Smith, and the Misses Manuel.

The College Hero will be given by Washington amateurs at the Columbia Theatre for the benefit of the Noel Home for Boys. In the cast will be Hela Rice and Agnes de Rices Murphy, well known in the city.

The advanced students of Lisle Leigh's School of Acting gave the first of a series of performances at the Palma Theatre Jan. 15. Three one-act plays were presented, all of which showed careful instruction. Mr. Foster Lardner, assistant manager of Keith's, acted as manager.

The Union College Dramatic Club, of Schenectady, N. Y., is now at work upon the production for 1912, which is *A Night Off*, by Augustin Daly. Many of the actors have had previous experience, and with last year's veteran material the club should make a record for the college in student entertainments. The piece is being coached by Simeon J. Leake, of Albany. The cast consists of D. K. Hutchins, J. Krend, D. G. Smith, F. Smith, Orla Park, A. K. Munson, W. C. Baker, H. H. Sawyer, and E. Simmons. The club will give its first performance on Feb. 25 at the Van Curler Opera House, Schenectady. A second performance will be given in Albany. What will doubtless cause much comment among the students will be the announcement of a college orchestra, which will play at the opera house instead of the professional orchestra. K. Walsler is in charge of the orchestra. T. Marshall has been appointed assistant-manager of the Dramatic Club, and will act as stage-manager of the company.

The Irving Dramatic Society gave their initial performance at the Protestant Hospital, Verdun, Quebec, on Jan. 6. The evening closed with Box and Cox, in which Charles McDonnell as Cox, Harcourt Farmer as Box, and J. E. Brayley as Mrs. Bouncer scored a triumph. The comedy was enjoyed by the patients of the hospital, and hearty laughter and applause rewarded the performance which—for an amateur one—was unusually successful.

The Columbia University Graduate Dramatic Society presented *Her Husband's Wife* at Carnegie Lyceum, on Feb. 7. Proceeds went towards a free scholarship at Barnard. In the cast were Daphne D. Imrie, Adelaide A. Richardson, Eva E. von Baur, Walter E. Kelly, C. Blackburn Miller, and T. Hayden Hamilton.

Olivet College in the past years has made a considerable study of the Shakespearean plays. This last winter *As You Like It*, under the auspices of a girls' society was produced. The Fall term discovered a sophomore class, which had all the evidences of dramatic ability in the mirth provoking comedy, *All the Comforts*

of Home, by William Gillette. So interested has the college become in dramatic activities that a dramatic club has been founded with the idea of further study of that art on the amateur stage. The first play to be placed before the public under the management of the club will be *George Ade's Just Out of College*.

The Junior League gave an entertainment in the ballroom of the Hotel Plaza, on Feb. 7. It included a one-act comedy, *How the Vots was Won*, and a series of tableaux.

Washington society young men and women gave the College Hero, on Feb. 6, for the benefit of Noll House. In the cast were Anita Parker, Nancy Gordon, Jennie Brown, Frances Miller, Lucinda Carpenter Pennabaker, and a long list of others.

GOSSIP.

All of the theatres gave special matinees on Lincoln's Birthday.

Marjorie Rhodes, a sister of Lila Rhodes and cousin of George M. Cohan, has followed her sister's example, and was secretly married on Jan. 22, in the church of All Saints, to James Troup of Rochester. Mrs. Troup has played minor roles in *Little Johnny Jones*, *George Washington, Jr.*, and *The Yankee Prince*, but for two years has been off the stage.

Grace Merritt, known in private life as Grace Edna Merritt Cooke, became Mrs. Henry Keble Merritt in Toronto, Ont., on Feb. 6. Mr. and Mrs. Merritt will live in Indianapolis, Ind. For the last two years Miss Merritt has played under the management of the Messrs. Shubert and William A. Brady. She seldom has appeared in New York in recent years, but is well-known throughout the country. Last season she was on tour in *The Blue Men*, by the late Clyde Fitch. Previous to this she starred for three years as Mary Tudor in *When Knighthood Was in Flower*. She created in this country the leading feminine part in *George Bernard Shaw's* play, *Man of Destiny*.

A. H. Woods has secured the stage rights to *The Jump-Ups*, a series of illustrated verses in the *Sunday Herald*. In the Spring, he will produce *Common Law*, Bernard Vellier's dramatization of Robert W. Chambers's novel. The opening performance is at Atlantic City on March 4.

The illness of Henry B. Herts, theatre architect and the consulting architect of the New York Fire Department, has halted work on the plans of several new playhouses. Mr. Herts was successfully operated on for an abdominal trouble. Mr. Herts designed the New Amsterdam, Hudson, Lyceum, Fulton, Gaiety, Liberty, Harris, Plaza and Jackson Theatres; the Aerial Gardens and the Brooklyn Academy of Music. He has under way the plans for three new houses in the Longacre district, including H. H. Frazer's Longacre Theatre in Forty-seventh Street.

Billy Boy, by Frank Ferguson, will have a special scenic setting with a snow hazard effect. It opened at Dockett's Theatre, Wilmington, on Feb. 12. Five characters and a trained dog are required. Mr. Ferguson has adapted the play from a story by John Kendrick Bangs.

Frances Stevens tried out *Engaged to a Dummy*, a vaudeville farce by Frank Ferguson, at the Odeon Theatre last week.

Fred J. Bailey writes to deny that Bailey and Austin in *The Top of the World* have closed. The company is still under management of Bailey and Fitz Gerald and is booked until June.

Carolina Burton Hart, granddaughter of William E. Burton, and the Rev. Edward Pearsons Newton were married in this city on Feb. 8.

The Rochester Amusement Company, controlled by Edward L. Fien, has leased the Victoria Theatre, in that city, for ten years for motion pictures. Maurice H. Kuba, the retiring manager, will go to Los Angeles at the instruction of his physician. John Farren took his place, and opened the new bill on Feb. 12. The Victoria seats 1,000.

Jane Grey left the cast of *The Consul* to be operated on recently for appendicitis. She is now on the road to recovery.

Owing to bronchial affection, Edith Walker had to cancel her engagement with the Philharmonic Orchestra in a Wagnerian programme on Feb. 1, in Berlin.

Quo Vadis is soon to be sung in Germany for the first time.

The Shuberts are supposed to be behind the plan which the Berlin Hippodrome Company has announced for turning an immense new ice palace in Berlin into a theatre for shows on the American plan. This building accommodates 3,000 spectators.

Emily Gresser, a pupil of Sam Franco, of New York, has achieved a successful debut as solo violinist with the Philharmonic Orchestra of Berlin.

The King of Saxony has conferred the title professor on Leon Rains, an American tenor, at the Dresden Royal Opera.

Marshall Darrach began a series of Shakespearean recitals at the Hotel Plaza on Feb. 3, for the benefit of the Church Periodical Club. His initial choice was *The Tempest*, which he followed with *Julius Caesar* a week later. On Feb. 17 he reads *Twelfth Night*.

Hugo Lutgens, an amateur of St. Paul, Minn., was pressed into service on the stage of the Empress Theatre, of that city, when an accident prevented Edwin Latell from appearing. Mr. Lutgens was so successful with his Swedish monologue that he was offered a permanent engagement.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Columbia, O., 14, 15, Springfield 16, Dayton 17, Cincinnati 18-24.
ALLEN, VIOLA (Lieber and Co.): Boston, Mass., Jan. 24—Indefinite.
ANGEL, MARGARET (Louis Netherole): New York city Feb. 1—Indefinite.
ARLISS, GEORGE (Lieber and Co.): New York city Sept. 18—Indefinite.
AT OLD HARVARD (F. W. Talbot): Akron, O., 15-17.
AT SUNRISE (Darrell H. Lall): Wyoming, Ill., 14, Galva 15, Princeton 16, Geneseo 17, Rock Island 18, Wapello, Ia., 19, Winfield 20, Hedrick 21, Ocala 22, New Sharon 23, Marshalltown 24, Cedar Rapids 25.
AT THE MEROP OF TIBERIUS (Glasser and Stair): Louisville, Ky., 12-17.
BABY MINE (No. 1: Wm. A. Brady: Providence, R. I., 12-17, Fall River, Mass., 19.
BABY MINE (No. 2: Wm. A. Brady, Ltd.): Chicago, Ill., 4-24.
BABY MINE (No. 3: Wm. A. Brady, Ltd.): Anniston, Ala., 19, Rome, Ga., 21.
BARRIERS BURNED AWAY (Gibson and Bradfield): Oden, Ia., 14, Perry 15, Sioux Falls, S. D., 16.
BARRYMORE, ETHEL (Charles Frohman): New York city Dec. 4-Feb. 24.
BATES, BLANCHE (David Belasco): Cincinnati, O., 12-17.
BEN-HUR (Klaw and Erlanger): Philadelphia, Pa., Feb. 5-March 2.
BIRD OF PARADISE (Olivier Morosco): New York city Jan. 2—Indefinite.
BLINN, HOLBROOK (Wm. A. Brady): Newark, N. J., 12-17.
BLUE BIRD (Lieber and Co.): Pittsburgh, Pa., 5-17, Cleveland, O., 18-24.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 20—Indefinite.
BUNTY PULLS THE STRINGS (Cecil De Mille): New York city Oct. 10—Indefinite.
BUNTY PULLS THE STRINGS (Wm. A. Brady): Chicago, Ill., Jan. 18—Indefinite.
BUTTERFLY ON THE WHEEL (Lewin Waller): New York city Jan. 6—Indefinite.
BURKE, BILLIE (Charles Frohman): St. Louis, Mo., 12-17, Chicago, Ill., 19-March 2.
CARTER, MRS. LESLIE (John Cort): Los Angeles, Cal., 12-17, San Diego 19, 20, San Bernardino 21, Riverside 22, Pasadena 23, Bakersfield 24.
CHOKERS (Moxon and De Milt): Kansas City, Mo., 11-17, Joplin 18, Tulsa, Okla., 19, Muskogee 20, McAlester 21, Oklahoma City 22, Ft. Worth, Tex., 23, Dallas 24.
CHERRY CHARLES AND EDNA GOODRICH (Daniel Frohman): Chicago, Ill., Jan. 29-Feb. 17.
CHORUS LADY (Arthur Ayresworth): Glenwood Springs, Colo., 14, Grand Junction 15, Provo, 16, Richfield 17, Mantel 19, Eureka 20, 21, Springfield 22, Bingham 23.
CLARKE, HARRY ORSON AND MARGARET DALE OWEN: Honolulu, Hawaii, Jan. 1-March 30.
COMMUTERS, THE (Henry B. Harris): Philadelphia, Pa., Jan. 9-March 2.
CONCERT, THE (David Belasco): Philadelphia, Pa., Feb. 5-March 2.
CONFESSION, THE (McKeesport, Pa., 17.
COUNTRY BOY (Co. B: Henry B. Harris): Menominee, Mich., 14, Fond du Lac, Wis., 15, Aurora, Ill., 16, Madison, Wis., 17, Joliet, Ill., 18, Elgin 19, Ottawa 20, Streator 21, Galesburg 22, Peoria 23, 24.
COUNTRY BOY (Co. C: Henry B. Harris): Fremont, O., 14, Bellefontaine 15, Xenia 16, Lexington, Ky., 17, Georgetown 19, Frankfort 20, Paris 21, Mayville 22, Portsmouth, O., 23, Trenton 24.
COUNTRY SHERIFF (Masters: O. E. Wee): Kittanning, Pa., 14, Homestead 15, Altoona 17, Newell 19, Danora 21, McKeesport 22, Mt. Union 23, Harrisburg 24.
COUNTRY SHERIFF (Western: O. E. Wee): Leesburg, O., 14, Bainbridge 15, Chillicothe 17, Greenfield 19, Xenia 22, Washington Court House 24, Jamestown 26.
CRANE, WILLIAM H. (Joseph Brooks): Washington, D. C., 12-17, Baltimore, Md., 19-24.
DEEP PURPLE (Lieber and Co.): Brooklyn, N. Y., 5-17.
DEEP PURPLE (Lieber and Co.): Oakland, Cal., 11-17, San Francisco 19-March 2.
D'ORSAY, LAWRENCE (John Cort): Louisville, Ky., 15-17, Grand Rapids, Mich., 18-20, South Bend, Ind., 21, Lafayette 22, Decatur, Ill., 23, Springfield 24.
DRAMA PLAYERS (Donald Robertson): Chicago, Ill., Feb. 5-April 13.
DREW, JOHN (Charles Frohman): Philadelphia, Pa., 12-24.
DRIFTWOOD (Lieber-Bratton Co.): Rochester, N. Y., 12-17, Syracuse 19-24.
EASTERN WAY: Lima, O., 14, Piqua 15, Elwood, Ind., 16, Anderson 17, Marion 20.
ELI AND JANE (Harry Green): Pratt, Kan., 14.
EMERSON, MARY (Harry A. March): Baltimore, Md., 12-17.
EVERYMAN'S DAUGHTER (Rowland and Clifford): Detroit, Mich., 12-17.
EVERYWOMAN (Eastern: Henry W. Savage): Buffalo, N. Y., 12-17, New York city 19—Indefinite.
EVERYWOMAN (Western: Henry W. Savage): New Orleans, La., 11-17, Mobile, Ala., 19, 20, Montgomery 21, 22, Birmingham 23, 24.
EXCUSE ME (Eastern: Henry W. Savage): Montreal, Can., 12-17, Ogdensburg, N. Y., 19, Watertown 20, Oswego 21, Syracuse 22-24.
EXCUSE ME (Southern: Henry W. Savage): San Jose, Cal., 14, Fresno 15, Hanford 16, Bakersfield 17, Los Angeles 18-24.
EXCUSE ME (Western: Henry W. Savage): Dubuque, 14, Milwaukee, Wis., 15-18, Fond du Lac 21.
FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Boston, Mass., 12-24.
FAVERSHAM, WILLIAM (L. L. Gallager): Ft. Smith, Ark., 14, McAlester, Okla., 15, Muskogee 16, Tulsa 17.
FERGUSON, ELISE (Henry B. Harris): New York city Feb. 12—Indefinite.
FISKE, MRS. (Harrison Grey Fiske): Syracuse, N. Y., 19-21, Rochester 22-24.
FORBES-ROBERTSON, J. (Percy Burton): Winnipeg, Can., 12-17, Minneapolis, Minn., 19-24.
FORTUNE HUNTER (Cohan and Harris): Manchester, N. H., 13, 14, Lowell, Mass., 15-17.
FORTUNE HUNTER (Cohan and Harris): Dallas, Tex., 12-14, Ft. Worth 15, 16, Waco 17.
FORTUNE HUNTER (Cohan and Harris): Atlanta, Ga., 12-14, Albany 15, Brunswick 16, Jacksonville, Fla., 17, Asheville, N. C., 24.
GAMBLERS, THE (Original: Authors' Producing Co.): St. Louis, Mo., 11-17, Louisville, Ky., 19-21, Indianapolis, Ind., 22-24.
GAMBLERS, THE (Eastern: Authors' Producing Co.): Mt. Carmel, Pa., 14, Shenandoah 15, Hasleton 16, Pottsville 17, Berwick 18, Bloomsburg 20, Danville 21, Sunbury 22, Latrobe 23, Uniontown 24.
GAMBLERS, THE (Western: Authors' Producing Co.): Ogden, U., 14, Salt Lake City 15-17, Provo 18, Grand Junction, Colo., 21, Leadville 22, Pueblo 23, Colorado Springs 24, Victor 25.
GAMBLERS, THE (Southern: Authors' Producing Co.): Muncie, Ind., 14, Marion 15, Elkhart 16, South Bend 17, Benton Harbor, Mich., 18, Goshen, Ind., 19, Logansport 20, LaFayette 21, Kokomo 22, Terre Haute 23, 24.
GARDEN OF ALLAH (Lieber and Co.): New York city Oct. 21—Indefinite.
GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris): Los Angeles, Cal., 12-17.
GET-RICH-QUICK WALLINGFORD (Central: Cohan and Harris): Richmond, Va., 14, Petersburg 15, Norfolk 16, 17.
GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): Baltimore, Md., 12-17.
GILMORE, PAUL (Paul Gilmore Co.): Morristown, Tenn., 14, Shelbyville 15, Columbia 16, Florence, Ala., 17, New Decatur 18, Huntsville 20, Gadsden 21, Anniston 22, Cedartown, Ga., 23, Cartersville 24.
GIRL IN THE TAXI (A. H. Woods): Grand Rapids, Mich., 11-14, Columbus, O., 16-17.
GIRL OF THE MOUNTAINS (O. E. Wee): Brookville, Ind., 14, New Castle 17, Greenville, O., 19, St. Paris 20, Muncie, Ind., 22, Noblesville 23, Anderson 24.
GIRL FROM RECTOR'S (Western: Max Fuchs): Memphis, Tenn., 11-17, Atlanta, Ga., 18-24.
GOOSE GIRL (Central: Baker and Castle): Worcester, Mass., 12-14, Springfield 15-17.
GRAHAM, OSCAR (Abilene, Tex., 14, Sweetwater 15, Anson 16, Hamlin 17.
GREYHOUND, THE (Wagonhals and Kemper): Chicago, Ill., Jan. 14—Indefinite.
HACKETT, JAMES E.: Brooklyn, N. Y., 5-17.
HACKETT, NORMAN (Stair and Havlin): Philadelphia, Pa., 12-17, Pittsburgh 19-24.
HAWTREY, WILLIAM (A. G. Delamater): Calgary, Can., 12-14, Edmonton 19-21, Prince Albert 22, 24.
HILLIARD, ROBERT (Klaw and Erlanger): Dubuque, Ia., 15.
HODGE, WILLIAM T. (Lieber and Co.): Atlanta, Ga., 13, 14.
HORMAN, A. E. F., REPERTORY: Montreal, Can., Feb. 12-March 23.
HOUSE DIVIDED (Randolph and Novamere): Chicago, Ill., Jan. 20—Indefinite.
HUMAN HEARTS (Len Delmore): Junction City, Ark., 14, Hiderado 15, Bastron, La., 16, Cross, Ark., 17, Monroe, La., 18, Leesville 20, Arkansas City, Ark., 21, Pipe Bluff 22, Stuttgart 23, Forrest City 24, Memphis, Tenn., 25.
ILLINGTON, MARGARET (Edw. J. Bowes): Chicago, Ill., 12-14.
IN OLD KENTUCKY (A. W. Dinwally): Dayton, O., 12-14, Indianapolis, Ind., 16-17.
INTRODUCE ME: Vicksburg, Miss., 14, Jackson 15, Yazoo City 16, Greenville 17, Clarksburg 18, Helena, Ark., 20, Pine Bluff 21, Hot Springs 22, Arkansas 23, Little Rock 24.
IRISH PLAYERS (Lieber and Co.): Chicago, Ill., 5-17.
IRWIN, MAY (Helselt and Anhalt): Bradford, Pa., 14, Erie 15, Sharon 16, Greensburg 17.
KIMMY (Harrison Grey Fiske): New York city Dec. 25—Indefinite.
LACKAYE, WILTON (L. S. Strel): Jersey City, N. J., 12-17, Trenton 20, Atlantic City 21.
LIGHT ETERNAL (Milton Rice): Toronto, Can., 12-17, London 19-21, Hamilton 22-24.
LION AND THE MOUSE (Northern: United Play Co.): Missoula, Mont., 14, Sandpoint, Ida., 15, Kellsell, Mont., 16, 17, Shelby 18, Havre 19.
LION AND THE MOUSE (Southern: United Play Co.): Tampa, Fla., 14, Orlando 15, St. Augustine 16, Daytona 17.
LITTLE WOMAN (Wm. A. Brady): Chicago, Ill., Feb. 12—Indefinite.
MCINTYRE, FRANK (Henry B. Harris): Dayton, O., 14, Springfield 15, Columbus 16, 17, Detroit, Mich., 19-21, Ann Arbor 22, Grand Rapids 23, 24.
MADAME X (Henry W. Savage): Lincoln, Neb., 14, Omaha 15-17, Denver, Colo., 19-25.
MAN ON THE BOX (Monte Thompson): Hagerstown, Md., 14.
MANN, LOUIS (Werba and Loscher): New York city Jan. 22—Indefinite.
MANTELL, ROBERT B. (Wm. A. Brady): San Francisco, Cal., 4-17.
MASON, JOHN (Messrs. Shubert): Brooklyn, N. Y., 12-17.
MELVILLE, ROSE (J. B. Sterling): Colfax, Wash., 14, Lewiston, Ida., 15, Spokane, Wash., 16-18, Wallace, Ida., 19, Missoula, Mont., 20, Butte 21, Anaconda 22, Great Falls 23, Helena 24.
MILLION, THE (Henry W. Savage): New York city Oct. 24-Feb. 17, Cincinnati Feb. 24.
MISSOURI GIRL (Eastern: Norton and Edwards): Hicksville, O., 14, Defiance 15, Ottawa 16, Findlay 17, Bowling Green 20, Napoleon 22, Wauson 24, Bryan 26.
MISSOURI GIRL (Western: Merle H. Norton's): Encampment, Wyo., 14, Rawlins 15, Superior 16, Rock Springs 17, Kemmerer 18, Cumberland 19, Diamondville 20, Green River 21, Moran, U., 22, Park City 23, Coalville 24.
MOTHER (Wm. A. Brady): Chicago, Ill., 4-17.
MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co.): Pittsburgh, Pa., 12-17.
NAZIMOVA, MME. (Charles Frohman): Boston, Mass., 12-24.
NONE LOVED MORE (P. B. Benson): Seymour, Ia., 14, Delta 15, So. English 16, Wellman 17, Kalona 18.
OFFICER 666 (Cohan and Harris): New York city Jan. 20—Indefinite.
O'HARA, FISKE (Robt. E. Irwin): Cedar Rapids, Ia., 15.
OLCOTT, CHATNEY (Augustus Pitus): New York city 5-24.
OLD HOMESTEAD (Frank Thomson): Peoria, Ill., 11-14, Springfield 15-17, Dayton, O., 22-24.
OLIVER TWIST (Lieber and Co.): New York city Feb. 19—Indefinite.
OUR VILLAGE POSTMASTER (Perry's): Humboldt, Kan., 14, Madison 15, Strong 16, Council Grove 17.

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 SILVER THREADS (Richard J. Jose): Chattanooga, Tenn., 12-17. Knoxville 19-24.
 SIMONE, MME. (Lieber and Co.): New York city Jan. 10—Indefinite.
 SIS PERKINS (C. Jay Smith): Glen Campbell, Pa., 14. Hastings 15. Barnesboro 16. Altoona 17. Tarentum 24.
 SOTHERN, E. H. AND JULIA MARLOWE (Messrs. Shubert): Washington, D. C., 12-17.
 STAHL, ROSE (Henry B. Harris): Toronto, Can., 12-17.
 STAMPEDE (A. G. Delamater): Hamilton, Can., 12-14.
 STARR, FRANCES (David Belasco): Rochester, N. Y., 12-17.
 SUMBURY (Wintrop Ames): New York city Jan. 10—Indefinite.
 TALKER, THE (Henry B. Harris): New York city Jan. 8—Indefinite.
 TESS OF THE STORM COUNTRY (Schiller Amusement Co.): Knoxville, Tenn., 15-17.
 TEST, THE (Stall and Nicolai): Paterson, N. J., 12-17. Jersey City 19-24.
 THELMA (Smith and Sherman's): Terre Haute, Ind., 14. Martinsville 15. Columbus 16. Bedford 17. West Baden 18. Worthington 19. Montezuma 20. Kingman 21. Waynesboro 22. Flora 23. Logansport 24.
 THREE, THE (Eastern: George A. Sullivan): Gadsden, Ala., 14. Anniston 15. Jacksonville 16. Talladega 17. Selma 19. Greensboro 20. Tuscaloosa 21. West Blocton 22. Cullman 23. Pulaski, Tenn., 24.
 THIEF (Western: H. Q. Emery): Fayetteville, Ark., 14. Aurora, Mo., 15. Joplin 17. Columbus, Kan., 19. Ft. Scott 20. Chanute 22. Parsons 23. Independence 24.
 THIRD DEGREE (Central: United Play Co.): Newark, N. J., 12-17.
 THIRD DEGREE (Southern: United Play Co.): Charlotte, N. C., 14. Greensboro 14. Asheville 22.
 THIRD DEGREE (Western: United Play Co.): York, Neb., 14. Omaha 15-17.
 THROUGH DEATH VALLEY: Louisville, Ky., 12-17.
 TILLY OLSEN (C. M. Dalton): Rupert, Ida., 14. American Falls 15. Blackfoot 16. Idaho Falls 17.
 TOWN MARSHALL (O. E. Weil): Carey, O., 15. Lima 17. Kenton 19. Ottawa 20. Hicksville 21. Monroe, Mich., 23. Battle Creek 25.
 TRAIL OF THE LONESOME PINE (Klaw and Erlanger): New York city Jan. 24-Feb. 17.
 TRAVELING SALESMAN (Henry B. Harris): Boston, Mass., 12-17. Providence, R. I., 19-24.
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 WARE, HELEN (Henry B. Harris): Newark, N. J., 12-17. Brooklyn, N. Y., 16-24.
 WARFIELD, DAVID (David Belasco): New York city Oct. 1—Indefinite.

WARNER, H. B. (Lieber and Co.): Rochester, N. Y., 19-24.
 WHITE SLAVE (Robert Campbell): Norfolk, Va., 12-17. Washington, D. C., 19-24.
 WHITESIDE, WALKER: Chicago, Ill., Feb. 4—Indefinite.
 WHITE SQUAW (J. F. Sullivan): Buffalo, N. Y., 12-17. Youngstown, O., 19-21. Akron 22-24.
 WILSON, AL. H. (Sidney B. Ellis): London, Can., 14. Port Huron, Mich., 15. Saginaw 16. Adrian 17. Toledo, O., 18-24. Ft. Wayne, Ind., 25.
 WILSON, FRANCIS (Charles Frohman): New Orleans, La., 12-17. Mobile, Ala., 19. Montgomery 20. Birmingham 21. Atlanta, Ga., 22-24.
 WINNINGER, FRANK: Ft. Madison, Ia., 9-14. Boone 15-17.
 WITH EDGED TOOLS: Edmonton, Can., 12-14. Calgary 15-17. Raymond 19. Cardston 20.
 WOMAN, THE (David Belasco): New York city Sept. 19—Indefinite.
 WOMAN, THE (David Belasco): Chicago, Ill., Dec. 24—Indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—Indefinite.
 ALCAZAR (Belasco and Mayer): San Francisco, Cal.—Indefinite.
 BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—Indefinite.
 BENNET, J. MOY: Cohasset, Can.—Indefinite.
 BERGEN, THURLOW: St. Paul, Minn., Feb. 5—Indefinite.
 BILLOU (Geo. A. Haley): Woonsocket, R. I.—Indefinite.
 BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—Indefinite.
 BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—Indefinite.
 BLANEY-SPONER: Philadelphia, Pa., Sept. 18—Indefinite.
 BURBANK (Oliver Morosco): Los Angeles, Cal.—Indefinite.
 CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28—Indefinite.
 COLLEGE: Chicago, Ill., Sept. 4—Indefinite.
 COLONIAL (Chas. Van Dyne): Elmira, N. Y., Jan. 29—Indefinite.
 COLUMBIA: Erie, Pa., Dec. 4—Indefinite.
 CRAIG (John Craig): Boston, Mass., Sept. 1—Indefinite.
 CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—Indefinite.
 CRESCENT: White Plains, N. Y.—Indefinite.
 DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—Indefinite.
 DORNER PLAYERS: Hasleton, Pa., Jan. 22—Indefinite.
 EMPIRE: Holyoke, Mass., Sept. 4—Indefinite.
 FORBES: Moose Jaw, Can., 14-24.
 GAGNON-POLLOCK (Hert C. Gagnon): New Orleans, La.—Indefinite.
 GARRICK (Hogers and Ritter): Salt Lake City, U. S. Sept. 18—Indefinite.
 GARHIDE (James L. Garhide): Paducah, Ky., Jan. 15—Indefinite.
 GAYETY: Hoboken, N. J., Dec. 28—Indefinite.
 GERMAN (Hans Loebl): St. Louis, Mo., Oct. 1—Indefinite.
 GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 2—Indefinite.
 GILLETTE (J. W. Gillette): Butte, Mont., Nov. 20—Indefinite.
 GLASER, VAUGHAN: Cleveland, O., Jan. 22—March 16.
 GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—Indefinite.
 HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—Indefinite.
 HAYWARD, GRACE (Geo. M. Gatta): Chicago, Ill., Sept. 4—Indefinite.
 HEDEN: Toledo, O., Dec. 24—Indefinite.
 IMPERIAL (D. E. Russell): St. Louis, Mo., Dec. 24—Indefinite.
 IRVING PLACE (G. Amberg): New York city Nov. 30—Indefinite.
 JUNEAU: Milwaukee, Wis.—Indefinite.
 LA VAUNT COBBINE: Spokane, Wash., Jan. 7-March 7.
 LANDO, ALBERT (H. F. Jackson): Pithsburg, Mass., Dec. 25—Indefinite.
 LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—Indefinite.
 LEWIS-OLIVER: Hamilton, O., Dec. 24—Indefinite.
 LONERGAN, LESTER: New Bedford, Mass., Aug. 4—Indefinite.
 LYCURUM (Louis Phillips): Brooklyn, N. Y.—Indefinite.
 LYLE (Frank Carpenter): Bridgeport, Conn., Jan. 1—Indefinite.
 MAJESTIC: Calgary, Can.—Indefinite.
 MARLOWE: Chicago, Ill., Aug. 28—Indefinite.
 MORISON, LINDSAY: Lynn, Mass.—Indefinite.
 MORRIS (Lionel Morris): Akron, O., Dec. 18—Indefinite.
 NATIONAL: Montreal, P. Q.—Indefinite.
 NORTH BROTHERS: Wichita, Kan., Sept. 4—Indefinite.
 NORTH BROTHERS (Scott North): Tonoka, Kan., Sept. 4—Indefinite.
 NORTH BROTHERS: Oklahoma City, Okla.—Indefinite.
 OPERA HOUSE: Paterson, N. J.—Indefinite.
 ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 15—Indefinite.
 ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—Indefinite.
 PART GERMAN (Ludwig Kreiss): Milwaukee, Wis., Sept. 24—Indefinite.
 PAYTON CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28—Indefinite.
 PAYTON CORSE (Corse Payton): Newark, N. J., Oct. 8—Indefinite.
 PERMANENT PLAYERS: Winnipeg, Can.—Indefinite.
 PERUCHI-GYPRENE: Montgomery, Ga., Nov. 9—Indefinite.
 PRINCERS (Hibert and Getchel): Des Moines, Ia., Aug. 27—Indefinite.
 PRINGLE, DELIA: Boise City, Ida.—Indefinite.
 PROCTOR (Fred Thompson): Elizabeth, N. J.—Indefinite.
 PROSCOTT (Frank Gerston): New York city—Indefinite.
 REDMOND ED. (Redmond and Blum): San Jose, Cal.—Indefinite.
 RICHMOND (W. Watson): Stapleton, S. I.—Indefinite.
 SHIRLEY, JESSIE: Spokane, Wash., Dec. 4—Indefinite.
 SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—Indefinite.
 SPOONER, OCHL (Blaney-Spooner Co.): New York city Aug. 5—Indefinite.
 SPOONER, EDNA MAY (L. Fingelman): Brooklyn, N. Y., Dec. 15—Indefinite.
 STAINBACH-HARRIS (Ira D. Harris): Yonkers, N. Y.—Indefinite.
 STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 2—Indefinite.
 THOMPSON-WOOD (Monte Thompson): Brockton, Mass., Sept. 4—Indefinite.
 VALE (Traversa Vale): Jersey City, N. J., Dec. 28—Indefinite.
 VANE MYRTLE: San Diego, Cal., Jan. 15—Indefinite.

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MOTION PICTURES

LETTERS AND QUESTIONS

Answered by "The Spectator"



FROM Tom, of Charlotte, N. C.: "The proprietor of one of the most popular photoplay theatres in Charlotte argues that the Wurlitzer which furnishes the music at his place is half the show, but I can't agree with him—when there's a Biograph on." The Spectator was at first inclined to ask Tom what in blazes a Wurlitzer is, thinking perhaps that it might be some kind of a sausage, and that Tom was getting in a sly dig at the piano player's brain quality. Inquiry, however, discovers that a "Wurlitzer" is a self-playing, mechanical orchestra. Tom also mentions two conspicuous detail blunders recently noted. A girl escapes up a chimney and emerges with a clean waist. A father chases a lover away, and when they reach the sidewalk the old gentleman's coat has vanished, indicating that "the camera must have missed a scuffle." Tom thinks Gilbert Anderson, of the Essanay, and the Biograph brunettes are two of the best in the profession.

Hobart Bosworth, one of the Selig Western directors, player and scenario writer, writes in appreciation of Misonna reviews, acknowledging that if certain things criticised in the pictures were really not done as described in the reviews, the fault may still be with the producers, because they did not succeed in making the particular things clear as desired. In other words, The Spectator, of whom the reviewer is one, do not see it as the producers intended. In conclusion he says: "A director is wrong who tries to disparage such good, helpful, genuine criticism, and I am grateful to any one who shows me my defects, for at least I do take my work as writer, actor and director very seriously, and I do try." There can be no argument about Mr. Bosworth trying and almost always with eminent success. This has been true from his first prominent appearance in pictures. He has frequently displayed positive genius in his work, and this writer for one looks for him to keep on developing as the pictures themselves develop.

"Mrs. V. E. N." of Muskegon, Mich., remarks that "most of the plays put on at the present time show the result of not giving preparation enough to the working out of the plots so as to give a really strong play." She continues: "I am of the opinion, and no doubt many of your readers will agree with me, that it is a mistake for a scenario editor to produce plays of his or her own as they have a tendency to remold the plays according to their own conception, and thus all plays produced by these companies bear their stamp, and that is not always that intended by the hapless author. Then, no mere

author could ever get by with any such impossible plot as that of The Substitute (Lubin), as an inquiry into railroad customs would have necessitated an entire revision of the play. Old Faithful, by Essanay, is another example. What most companies need, according to comments of the photo play fan, is a critic to review the play at rehearsal, so that the thing that spoils the play for the intelligent playgoer would be eliminated. For example, the Old Doll, by Vitagraph, and Driftwood, by the same company—a really beautiful setting spoiled by impossible scenes, as a man so poor as to gather driftwood from the shore does not possess enough money to take ocean trips, neither does the pursuer attend to frate passengers, that mission belonging to the deck steward; nor would a woman just saved from drowning start a flirtation with her rescuer in the presence of his wife the instant she came to, not to speak of the bad taste exhibited in some of the other scenes. Biograph's so-called humor in the photo play, called Taking His Medicine, is another instance of this kind, distinctly not worthy of this company, and I cannot understand how such a vulgar finish happened to pass the censors. We have here in Muskegon the privilege of seeing from twenty-eight to thirty licensed films per week and seven independent, so that a photo play fan has a good chance of seeing what is doing in the picture world, and also hearing the comments made upon the plays produced. You are surely voicing the sentiments of the many upon the poor qualities of half the stuff produced.

The discriminating intelligence of much that is said above will be acknowledged by readers. There appears to be, however, a misconception of the status of the average scenario editor in picture producing establishments. It is not the editor who produces—it is the director, and usually that autocrat upsets the editor's work quite as much as the author's. The weakness lies in too many cases in not employing the highest class of brains for editing. The editors should not be mere clerks; they should be competent to lay down the law and should have authority to do so if necessary. Ordinarily they should co-operate on an equal footing with the directors. Such editors (there are examples of them) can be trusted not to ruin but to improve the scripts that pass through their hands.

"E. L. W." New York: The Lubin Company's leading ladies recently have been May Buckley, Grace Scott, and Ormi Hawley. Ethel Elder is now with Powers. Wilbur Crane, of the Pathe Stock, was on the stage fifteen years in various productions and stock companies before entering the picture field.

"L. E. H." San Francisco: Harry Benham was the Prince in Cinderella (Thanhouser). Isabel Rea was the daughter in On the Stroke of Twelve (Imp). Helen

Lynn was the girl in A Bear Hunt Romance (Pathe). John Halliday was the son in Somebody's Mother (Lubin). Sidney Ayres and Herbert Rawlinson were the leading men in The Peacemaker (Selig). Regarding the portrait mentioned, is the gentleman working in pictures?

Varner M. Green, Austin, Tex.: It was THE MISONNA that first publicly announced the departure of Florence Lawrence from the Lubin Stock. She has recently been sick in a hospital and sailed last week for a short tour of Europe. Humor has it that on her recovery, which promises to be soon, she will return to Lubin. The lady who played opposite Warren Kerrigan in A Deal with Candles (American) was Jessalyn Van Trump. The leading lady in Dr. Bill's Patient (Essanay) was Mildred Weston. James Cruise was Leo and Marguerite Snow was She in She (Thanhouser). The two daughters in Their Charming Mamma (Vita.) were Hazel Nemon and Lillian Walker.

"B. D." of Philadelphia, considers For His Son (Biograph) the greatest film he ever saw, and he has been seeing motion pictures for four years with great regularity. "As a proof of the genuine popular appeal of true art," he writes, "I heard this picture spoken of in terms of high admiration by a dramatic critic, a bartender and an attorney, each of whom apparently seized on a different point of view."

"An Old Reader," New York, asks if The Spectator does not think "it is against the scenario writer that his work is passed upon by a person who also writes scenarios? How," continues this reader, "can a person who reads a dozen or more scenarios every day sit down and write one without copying some of the ideas he has been reading, and this, of course, with no intention of doing so?" The condition described presents its difficulties, it is true, and yet what kind of a person would "Old" (Continued on page 29.)

BERNHARDT AND REJANE.

The "State right" proposition of Bernhardt and Rejane in one offering of five reels is a sensational event in motion picture exploitation. Two reels (2,375 feet) are devoted to Sarah Bernhardt in Camille and three reels to Madame Rejane in Madame Sans-Gene. Beyond any question the rights to exhibit these films in exclusive territory should meet with eager response.

Reviews of Licensed Films

Pathe's Weekly, No. 6, 1912.—This number of the weekly presents a well-balanced appearance and is cosmopolitan enough to interest any gathering of spectators. Among the subjects treated are the experiments in connection with an aerial torpedo that is projected into space by its own momentum. The inventor is Lieutenant-Colonel Ungar, and the experiments take place at Stockholm, Sweden. A cross-country bicycle race is shown at Paris. At the Brooklyn Navy Yard the two torpedo boats, "McCall" and "Paulding," come in for repairs. At Dunstable, England, a sale catches up a huge steamer high on the beach. The Rugby Football Game is held at Princess's Park for the International Championship. A wreck on the Chesapeake and Ohio, where a train had collided with a Louisville and Nashville train, occurs at Long Run, Ky. There are also interesting scenes of the Italo-Turkish War at Tripoli, showing incidents in the battle of Tadjourah, after which the dead are seen to be buried in the trenches.

A Near Tragedy (Biograph, Feb. 5).—The tragedy occasions a deal of fun to the spectator. It is not to the participants, and results in both a unique and laughable farce. The foundation of the farce will no doubt interest many people of the profession, who might recall to mind similar experiences in their own work for after being a frog in one village theatre they repair to their hotel, presumably for the purpose of going through their act to find out what is the matter. Through the curtain a passer-by sees the pantomime of a struggle with a woman and her child, and concludes that a murder is taking place. He summons the sheriff, and the laugh that had been given the actors was now on the villagers. Perhaps the main situation was held a bit too long for the best effect.

Lily's Lovers (Biograph, Feb. 5).—One must necessarily admire the bright and brassy way that Lily outwits them all and gets the man she wants, and one is able to laugh with her when she turns the tables on them all and comes out victorious. There is a subtle wit and intelligence running through the piece that is one of its chief attractions. The comedian who plays the cut-up in this case does some of his best work, because he has chosen to be more of a character and has omitted a few of his tricks that are not always appropriate. The girl has many lovers, but she herself regards the artist. She assumes to love them all and wedding are arranged with them all, including the father's choice, the doctor. On the day of the wedding the village sport, another rival, arranges a fake call with the latter, and snubs the doctor in the closet, and then takes the girl forth in his automobile to be married. On her way there she steps into a house. He grows impatient and the doctor and the sport come up, and they enter the apartment, only to find that the girl had married the artist.

The Law of the Lady (Vitagraph, Feb. 5).—The conflict in this drama is remarkably good, and has been wonderfully well sustained by

a very proficient set of players. Each role is marked by its distinct characterization and the truth and vitality with which it is played. It is perhaps some of the best work that Mr. Costello has done in exhibiting the force that comes with restraint. Van Dyke Brooke is the political boss, and Charles Eldridge plays the father with much conviction. Hazel Nemon is the girl in the case. The problem of the play is fittingly suggested in the title, for the young judge (Maurice Costello) is called upon to surrender his honor and name as a judge or give up the girl who is the daughter of the man whose fate lies in his hands. The production is a very complete and gripping one from the very vital treatment it has received, and in the care and detail that distinguishes the true artistic endeavor. When the political boss tries to bribe the young judge into silence and is refused, he threatens to send the young man's price. He thinks he finds it in the daughter of the man who is accused of fraud. The girl, however, is compelled to retreat her threat, for when she overhears a plot to kill her lover she is impelled to warn him. The trial is carried through to conviction, and in an affecting scene the father surrenders his daughter to the judge who found him guilty. The play contains a number of vital situations that are presented with a strong and compelling force.

Umbrellas to Mend (Vitagraph, Feb. 6).—The cast of this film is John Bunny, Flora Finch, and Kate Price, a very popular combination, and in this highly amusing, if old story, they have ample opportunity to display their respective abilities to amuse in roles that well fit their different characterizations. As the story is one possessed of no small amount of wit both in idea and telling, the result upon the screen is a series of genuinely mirth-provoking events. Mr. Bunny is the most absent-minded husband of a lady who knows when things ought to be done and sees that they are. In this case the umbrellas need repairing and her husband is sent to town with his arm full. They are left at the shop, and he finds that some one is an exacting lady, whose life's interest are consumed very much on her own personal welfare and belongings. Accordingly when Mr. Bunny starts to depart with her best silk umbrella she makes a vivid show of resentment in language and action, leading him to believe that she is angry. Mr. Bunny, returning to his home after his day's work and his arm full of the repaired umbrellas, meets the exacting one in the car and she at once has him arrested as a thief of umbrellas, inferring with withering irony that he was more successful with other people's umbrellas. The determined lady was Mrs. Bunny's wife, however, was soon made aware of her husband's arrest and she soon settled the meddlesome interference of the exacting lady. Bernhardt, Billy, and the Schoolmistress (Essanay, Feb. 8).—This comedy melodrama has humor as well as interest. The new schoolmistress arrived in the Western town and was at once adored by the cowboys. Two of them staid in more than the rest, one of them being (irony) Billy (Gilbert Anderson). The girl bought a small revolver, with which to protect herself, and the cowboys found the weapon very amusing. The rival of Billy then conceived a plot to do him up. He induced the cowboys to arrange a fake holdup to one of them being Billy's gun. Bernhardt, Billy, assumed the part of the highwayman while the others looked on from hiding. On the appearance of the masked man she fired, and at the same moment, presumably, although it did not appear that way in the picture, the rival from ambush, where he had crept away from the rest, fired also, wounding Billy. When the girl was told of the serious nature of Billy's wound she proved she could not have done it, because her revolver was loaded with blanks. The rival was then accused and banished and Billy married the girl. An inconsistency that should be noted is that the shot fired by the rival must certainly have been heard by the others. There were also awkward jumps in the picture from scene to scene, failing to account for lapses of time and distance. The actor playing the rival would do better if he would restrain his facial expressions somewhat.

Battle of Pottersburg Bridge (Kalem, Feb. 7).—The chief thing to praise about this Civil War picture is the battle scenes on the bridge, concluding with an effective exposure and fire scene, showing a body of Federal troops (Continued on page 30.)

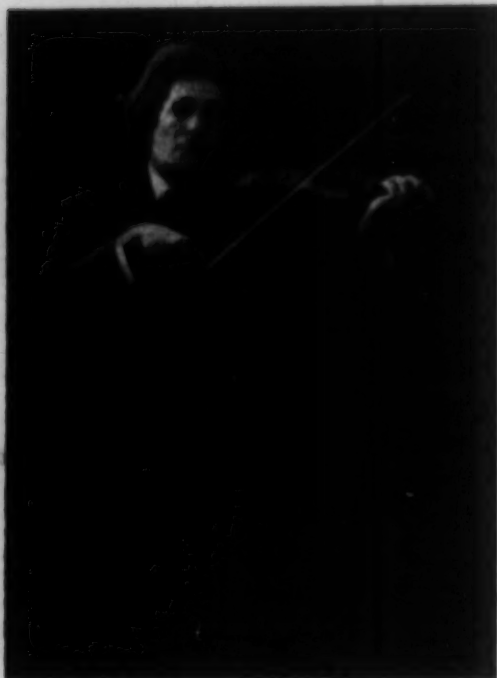
Mirror Review Contest

For the purpose of stimulating discriminating critical interest in the artistic development of motion picture drama, THE MISONNA will give four prizes twice a month, until further notice, for the best reviews of contemporary motion picture productions of a dramatic or comedy nature, as follows: \$5 for the best; \$3 for the second best; \$2 for the third best, and a six months' subscription to THE MISONNA for the fourth best.

Dramatic and comedy subjects of all companies, Licensed and Independent, are eligible for review by contestants, but each review must be deposited in the mails addressed to this office within one week after the published release date of the picture subject reviewed. The schedule of releases published each week in THE MISONNA will show when subjects are first released. Reviews must be under 250 words each, exclusive of the title of the subject, the name of the maker and the date of the release. Write on one side of letter size paper. Follow the form and style of Misonna reviews. Judgment will be rendered strictly on the basis of critical and literary merit, first consideration being given to appreciation and analysis of the picture story, the directing, the settings and the acting; second, literary skill and wit of the reviews; third, judgment displayed in the choice of subjects reviewed.

All reviews received by THE MISONNA from the first up to and including the 15th of each month will be included in the contest for that half month; all received from the 15th up to and including the last day of each month will be included in the contest for that half month. The results of each half month contest, with the winning reviews, will be published in THE MISONNA of the week next following the closing date. The contest opens now and the first half month period ends Feb. 15, the results appearing in THE MISONNA dated Feb. 24, 1912. Thereafter, twice a month THE MISONNA will contain the results of the contests.

Reviews for competition in the contest should be addressed "Review Contest," DRAMATIC MIRROR, 145 West Forty-fifth Street.



WILLIAM WEST

As he appeared in "Von Weber's Last Waltz" (Edison)

"SPECTATOR'S" COMMENTS

THE experience of Reading, Pa., with its censorship Committee of Seven and the secretary thereof, reported last week in *THE MIRROR*, deserves more attention than the few lines given to it. In a way the incident is illustrative of the whole subject of censorship and the evils that are always liable to follow. It also illustrates the kind of motives that too often inspire crusades of any description in these days of yellow journalism. A reporter for a Reading newspaper, seeking for sensational notoriety either for the paper or for himself, started a crusade against motion pictures. Incidents in ordinary dramatic pictures, perfectly harmless or even beneficial in the way they were actually presented in the films, were adroitly enlarged on or distorted in describing them in the newspaper columns. The obvious moral purpose of a film was ignored and the incidental reference to evil that must be made in any work of fact or fiction that represents life as it is, and that seeks to abate the evil, was held up to public censure as though the picture contained no other material and was produced for the sole purpose of exploiting crime or vice. In this way the films were made to appear as largely demoralizing instead of educational and uplifting.

The result of the Reading crusade was that many good people, who knew nothing about the films, were influenced to look upon them with horror. A committee of seven prominent persons was formed and a movement set on foot to purge the city of Reading of the dreadful menace. The Mayor was led to co-operate by promising to revoke the theatre license of any manager showing a film denounced by the committee. The reporter was hired as secretary, and as the committee could not personally investigate all pictures, the secretary became an autocrat. Theatre managers were cowed into submitting to his dic-

tation and things were going along so swimmingly for the crusade that it was proposed to extend it over the whole State of Pennsylvania. Then came the puncturing of the bubble. A two dollar bill handed to the incorruptible secretary as an earnest of more to come induced him to undertake to secure the endorsement of the committee to a certain picture, Dante's Inferno, about which there never should have been any question. An exposure was followed by the resignation of the secretary. A paltry two dollars had been his undoing, and we must all admit it was a cheap price to pay for so great a service to the community.

But supposing the Reading movement had not been exposed and the crusade had spread, as intended, over the State. Or, supposing similar crusades should be successful in many other cities or States, encouraged by the tendency of the times to regulate every human activity or diversion by law or commission. What then? How many other Mayors or committees of seven would be imposed upon? What a field of graft would be opened up. And all this, too, without considering the obstruction to the healthy development of a new art that would result from producers trying to meet the multitude of restrictions imposed by the whim, caprice and ignorance of so many censoring authorities.

One cannot study this question of censorship from the good American standpoints of personal liberty and confidence in the people without looking on it with abhorrence. Carrying into further practice the false doctrine that any few selected people are competent to and should regulate the affairs of the rest of the people, must lead to a sort of tyranny that should not be tolerated. And yet we find persons and some publications connected with motion pictures that perceive no danger ahead in the general extension of this un-American idea to the censorship of pictures. One "trade" paper even advocates official censorship rather than the emasculated sort represented by the National Board of Censorship, quoting the Chicago police censor as an example. Just how the clothing of a censor with official and arbitrary authority endows him with any superior intelligence and makes him any less liable to act from caprice or for graft, is more than this writer can understand. Certainly it is not proven by the Chicago experience, where the police censor has repeatedly proven himself utterly incapable of recognizing the art value of anything.

No, the idea of censorship in any form is distasteful. It is the least so, perhaps, in the way it is conducted by the National Board of Censorship, which is really no censorship, but a sort of jury co-operating with the manufacturers under an agreement that may be discontinued at any time desired. But however conducted, the evils fostered by the recognition of the hateful censorship principle must be far greater in the long run, than any possible incidental harm that may result from the exhibition of an occasional undesirable picture. Objectionable films are rare, and are growing more rare, despite the increase in production. This gratifying condition has come mostly from natural development uninfluenced by isolated official censorship, and in no true way due to the National Board. That motion pictures appeal to the great masses of the people, and that the masses will not furnish patronage for really vicious pictures, are the potent forces that have made the films the cleanest and most beneficial form of amusement the world has ever known.

Why then, it will be asked, should there be any one at all to rail at them? The answer is easy. For the simple reason that, popular as the films are, they are as yet new, and there are millions of people in this country who do not know and understand them. Those who go



WHITNEY RAYMOND

In a remarkable female character role in "The Lemon" (Edison)

to the picture shows—some twenty million people weekly—pay no attention to denunciations of the films and take no part in abusing them. It is the non-goer who listens to the hysterical talk of agitators, press and professional, and who is influenced to support censorship measures. These agitators, as has been shown in Reading, may be influenced by ignoble motives, or they may only be deluded themselves, but almost invariably they are of the same stripe so far as one particular thing is concerned, and that is a vain desire for notoriety. They dearly love getting into the limelight, or on the front page, and they are not too particular, all of them, how they get there. Most would-be regulators, professional reformers and crusade starters, whether sincere or not, are notoriety seekers who are in reality devoid of that commanding intellect that brings fame without seeking it.

The notoriety seeker, as distinguished from the person who legitimately wins some degree of fame, may be termed yellow, to borrow a word from the popular conception of a certain similar type of newspapers. We all know the methods of the yellow press—anything for a sensation. There are, as everybody knows, yellow politicians of the same type; they are called demagogues sometimes. There are yellow doctors, called quacks; yellow lawyers who should be called shysters; yellow actors who play to the gallery; yellow preachers who are known as sensationalists; yellow professors and educators; yellow society swells, yellow faddists, yellow reformers, yellow uplifters, yellow regulators—all inspired with that one supreme ambition—to attract attention. They are not a lively class of people when you come to think them over, but they certainly do make a heap of trouble in this world.

There are frequent instances in the films indicating



SCENE FROM BEDELIA AND THE SUFFRAGETTE

Reliance farce featuring Tony O'Sullivan



SCENE FROM THE DUEL

Reliance dramatic film of powerful plot



"BENNIE FROM LUBINVILLE"

Who sometimes plays boy parts in Lubin films

that directors and producers do not pay proper attention to the niceties of scenario technique. The acting and management of each individual scene may be almost perfect and yet the connection and arrangement of the scenes may be so crudely handled that the desired effect is either destroyed or impeded. If directors, or whoever may be responsible for this part of the work, would consider each situation or scene from the viewpoint of the public spectator, they might often be able to avoid the bad blunders of which they are now so frequently guilty. One of the most objectionable of these blunders is failure to properly account for lapses of time or distance. The spectator receives a mental shock that is unpleasant and confusing when he sees a character transported in a flash from one spot to another, or from one period of time to another without any caption or exit to prepare the mind for the change. It is some seconds usually before he can readjust his mind to the new situation, and this makes for loss of interest. The fault is so easy to guard against, as has been pointed out, many times in these and other columns, that it is now almost criminal carelessness on the part of directors to ignore it. The simple expedient of having a scene continued until after the exit of the characters who are to appear in the next scene, if only for a second or two, prepares the spectators' minds for the change to come. Starting the next scene before the transported characters appear in it has a similar effect. When these are impossible, captions should be used.

THE SPECTATOR.

LOS ANGELES AT IT AGAIN.

Los Angeles is considering a new censorship ordinance for that city, which will provide, as the *Express* states it, for "actual and practical censorship." From this it would appear that the present censorship is precisely the face *The Mission* said it would be. It is proposed to have the new censors appointed by the Mayor instead of by civic societies, provide a place for seeing the pictures, and pay the censors.

ARMY AVIATION PRACTICE.

The Lubin Company announces a very interesting and instructive picture, showing the Army evolutions in practice of aviation warfare. The monoplane and biplanes are skimming through the air, five hundred feet high, signals are sent and received by the officers and engineers of the garrison, and every movement is intently watched and noted by the crowd of interested spectators.

AS GOOD AS ANY STORY.

A press story that illustrates the good side of motion picture influence comes from Cedar Rapids, Ia. It may or may not be based on facts, but it is at least as authentic as newspaper stories telling of people who have been influenced to the bad. John G. Gates, Rock Island brakeman, is represented as having become conscience stricken after seeing a motion picture film. He confessed and made affidavit that in 1908, he had sworn falsely to a charge against a man named Charles Jack, accusing him of pointing a revolver and demanding money. Jack has served his term of imprisonment, the report continues, but is none the less glad to have his reputation cleared.

A PRIZE FOR A NAME.

A new picture theatre in Rochester, N. Y., now building at 8 and 10 Plymouth Avenue, for the Thompson-Tyler Company, will be named through a public contest.

each person desiring to suggest a name sending it in to the company and the name selected, winning for its proposer a year's pass to the house.

PROTECTION FROM PLAGIARISTS.

Representative E. W. Townsend of New Jersey, introduced a bill in Congress to amend the copyright laws, so as to extend some relief to motion picture and talking record producers. Under the present law, the possibility of picture and record producers infringing on copyrights innocently and without intent is almost infinite. This is particularly true of picture makers, it being practically an impossibility for any producer to be sure that the picture stories he produces have not been stolen from some obscure story, sketch or play. Mr. Townsend's bill contains the following clause:

Provided, that in the case of an infringement of a dramatic or dramatic-musical composition through or by means of motion pictures, talking machines, phonographs or other mechanical devices, or combinations thereof, where in the judgment of the court the infringement could not reasonably have been foreseen, the recovery by the copyright proprietor shall not exceed the sum of one hundred dollars.

Theatrical interests have now taken alarm and see in the proposed amendment a subterfuge by which plays could be pirated without much pecuniary risk. A delegation of New York managers will go to Washington Monday to oppose the bill before the House Committee on Patents and Copyrights. Among them will be Charles Burnham, president of the Theatrical Managers' Association of New York; Augustus Thomas, William A. Brady, George Broadhurst, William C. De Mille, David Belasco and Daniel Frohman. It is said that Thomas A. Edison



MARION LEONARD

Emotional actress popular in the films

and others will appear on behalf of the film and record companies.

As it is certain that no film or record company of any repute wants to infringe knowingly, on any copyright, it would seem that some wording of this clause of the bill might be devised whereby the end sought might be obtained without appearing to endanger the rights of the holders of copyrights.

IMP SCENARIO CONTEST.

Prizes in the Imp Film Company's scenario contest begun in November, have been distributed as follows: The first prize of \$100 was awarded to Miss Louise Carter, New York City, for a scenario entitled *The Right Clue*; the second, \$75 goes to J. W. Culbertson, Indianapolis, Ind., with the title *The Squikville Fire Company*; the third, \$50, to C. B. Hoadley, Weehawken, N. J., entitled *Chesty Buys Tags*. The release date of the first prize is announced for March 2, and the story deals with the disappearance of some documents which are revealed in a unique manner.

PICTURES FOR STUDY OF DISEASE.

Motion picture studies of patients in the nervous wards of the Philadelphia General Hospital were recently made through the assistance of S. Lubin, and these pictures are now being used in the field of medicine for the study and diagnosis of disease. They have been exhibited before the Lackawanna County Medical Society in Scranton and in other places, and have been highly praised by medical men of prominence.

JAKE WELLS GETS "ODYSSEY" FOR SOUTH

State right buyers have been particularly active in securing territory for Homer's *Odyssey*. Sixteen thousand dollars it is said, was paid for the Southern states by Jake Wells, including North Carolina, Georgia, South Carolina, Florida, Alabama, Virginia, Arkansas, Louisiana, Mississippi, Tennessee. Mr. George Emms paid a high figure for Montana, Washington and Idaho. A

handsome souvenir booklet has been sent to every person who has shown a desire to purchase state rights and options are being placed daily for the big states. The publicity campaign thus far planned is said to be the most extensive ever attempted by a film company.

INFERNO STILL DRAWING.

The enterprising William Gane of Gane's Manhattan, who has the New York rights for Dante's *Inferno*, recently leased Grand Music Hall on the East Side and there continues doing the big business that this remarkable film production can be relied upon to attract.

CENSORSHIP IN KANSAS CITY.

Censorship ideas are seething in the heads of a number of Kansas City uplifters, and an ordinance providing for an official board in that city is threatened.

LETTERS AND QUESTIONS

(Continued from page 27.)

Reader "prefer should read his scenarios? Would he have one who lacked the necessary imagination to write a scenario of his own if occasion required? One trouble with the most backward companies has been that their scenarios were selected by persons whose qualifications did not lie in that direction. There is this, however, to say: The scenario reader or editor for a company, though he should be competent to write, should not do so. To be perfectly just to all he should cease writing when he commences editing.

"E. W., Bridgeport, Conn.: The letters C. G. P. C. stand for the name of Pathe European film production. The pictures made by this company in America are called "Pathe." Thus both brands are sometimes joined on the same reel.

"Mission Reader": The children in *The Meeting of the Ways* (Vittagraph) were Dolores and Helen Costello. Mr. Trimble owns, or did own, Jean, the Vittagraph colt. It is impossible to explain the peculiar yellow appearance you say you see in some *Sally* films. Perhaps they were tinted. "Mission Reader" thinks "the Vittagraph Company makes the best pictures, but the Biographs have a distinctive clearness which all others lack in various degrees."

"G. E. P., Atlanta, Ga.: The leading lady in *Thirty Days at Hard Labor* (Edison) was Mary Fuller.

Mrs. L. Cooper, New York City: The actor who played *Rip in A Modern Rip* (Relig), and whom you pronounce as capable, is Robert Bosworth. The reason the figures in the pictures sometimes appear long and thin to you may arise from two causes—the angle at which you view the screen or the lens in the projecting machine. If you are seated far at the side of a house the figures on the screen appear unnaturally elongated. If the projecting machine is located, as it often is, in the top balcony and the rays strike the curtain at more than a right angle, the effect is to make the figures appear squat. To obviate this some managers use a special lens that corrects the shortened and broadened appearance, and results when overdone in the defect you mention. Al Garcia was in the following recent *Sally* films: *Secret Wedding*, *Merely a Millionaire*, and *The Bandit's Mask*.

"S. M., of Sacramento, Cal., thinks that *The Mission* is superior to any other theatrical journal ("that "Miss Truett is the sweetest little actress" and "would like to know who played the part of Curly Locke in *The Three Bears* (Edison).") It was Eva Frost.



Baker, Colo.

FREDERICK NICHOLLS

Member of the Powers Stock

(Continued from page 27.)
cut off from escape at each end, and forced to jump into the river, after which they became easy prisoners. The story, however, that introduces the battle is thin, unsatisfactory and sometimes illogical. It carries no real sympathy. The young Southern officer who volunteers to dare the bridge at one end during the attack is a leader and stagers back to his home. By all rights he should have been dead as the bullet hole appeared to be directly over his heart, although later he had his head bandaged and was able to gesticulate and "act" after the manner of melodrama. His sister then decided to perform his duty. She drifted down the river in a skiff under fire from the bank, and when the skiff was full of water she jumped out and swam to the bridge, climbing up and setting fire to it with oiled rags, which she had carried in a piece of clothing. As this oiled rag was only wrapped around the rags and must have been under water a long time, one wonders how she was able to light it. An air-tight can or jar would have been better for the purpose. It was also noted that her clothes looked dry when she reached the upper timbers of the bridge.

Jenkins at the Circus (Cine, Feb. 3).—This film shows how Jenkins protruded his personality into a circus ring with disastrous results to himself. Incidentally, it shows a good and bad act of interesting import.

Lost (Cine, Feb. 3).—This film contains a representation of an earthquake that is remarkably good and perhaps the most distinctive feature of the film. The story itself is of passing interest, fairly well acted, and relates how the young daughter, on going on a journey with her aunt, was given a doll by her parents. She was the sole survivor of a hotel during an earthquake and was taken into a poor family. Years afterwards she became the maid to a certain countess, who entertained her mother and father. Her identity became known by her doll that she gave to her small sister who was about to be discharged by the countess. That she carried this doll around with her is, perhaps, a stretch of the probabilities. Aside from the manipulation of this means of identity the story is finely told and has many convincing qualities.

The Impostor (Lubin, Feb. 3).—Though this story has a flavor of the stage in its desire to create impressionable pictures, it is remarkably well acted for a picture of its kind and absorbs the attention from first to last, which would seem to indicate that the story had not only received most fitting interpretation, but has been developed with excellent dramatic sequence and smoothness. The impostor is the gentleman who meets the Englishman on board steamship and there learns that he is on the way to America to meet an American girl, whom he must marry in order to inherit a half of his uncle's estate. In a thrilling and interesting scene he overcomes the count at his hotel after his arrival in America. He suddenly stunning him while the officers are without waiting to arrest him, he puts on his robe and admitting them declares that it is the Englishman who has made the attack on him. The Englishman suffers a temporary loss of memory from the incident and is therefore unable to make any defense. Thus the man is able to go to the girl and pose as the Englishman. On the Englishman's recovery, however, detectives are sent to her home, and the impostor is exposed, while the girl finds in the Englishman a man worthy of her esteem. The film is marked by good taste and judgment.

The Passing of J. B. Randall and Co. (Edison, Feb. 3).—The appearance of reality that is given to this admirable story by its sympathetic management, compelling acting and fine settings of all scenes. The broker (Benjamin F. Wilson), by his forceful restraint gives us a truthful picture of a man experiencing financial ruin and preparing to end it all by suicide. Nothing finer has been seen in the pictures in a long time. Much of this excellent effect up to this point must be attributed however, to the careful and logical detail with which the story has been constructed and directed by J. S. Dawley. When the ruined broker was on his way to some spot to shoot himself, he found a half-frozen newsmonger and carried him home. Somehow the boy discovered the revolver and the note which the broker had written, and this was followed by the broker's decision not to commit suicide, although there is a little vagueness in the story at this point. Later we see the pair living humbly and cooling their earnings in a box, which the boy had lettered "Randall and Quinn, Successors to J. B. Randall and Co." Robert Tansley played the boy with excellent touch.

Alkali Ike's Love Affair (Essanay, Feb. 6).—Played in the spirit of burlesque farce, this picture rather overdoes it, although there is the meat of a good joke and a number of situations to laugh at. Alkali Ike, played by the inimitable Augustus Carney, is a comical scoundrel. The father of the fat girl with whom he is in love, kicks him out, but he returns and proposes. Father overhears her tell like to ask papa, and the old gentleman prepares for him by getting out his gun, loading it, too carefully for the benefit of the camera, and seeing the floor. The humor of all this is lost, but when the jumps out of the window and runs there is laughter enough. He then plots with two friends to impersonate highwaymen and hold up the old man so that Ike can come to the rescue. The two friends forget to come, but two real robbers show up. They are also played in burlesque that misses fire. They hold up the father and the girl and Ike jumps in to the rescue, being astonished and scared when he learns he has made a genuine capture of two crooks for whom a reward has been offered. So in the end he gets the girl and the reward with the father's blessing.

The Widow of Rickie O'Neal (Relig, Feb. 6).—Faulty and rambling construction and much irrelevant matter clutter up this farce, so that the full effect of a really humorous yarn is not secured. Rickie is lazy and leaves his exacting and hardworking wife, pretending to commit suicide. Instead he shaves off his beard, and with his faithful mandolin starts on a tramp. A lady owner of a ranch hears him playing, and at once becomes fascinated, taking him home with her. He gets along fine with the lady until his own wife gets the job as cook on the ranch, when Rickie has to escape. The weeping "widow" cook creates so much sympathy that the boys hold an outdoor entertainment for her benefit, showing some really fine broncho riding acts. Rickie is there in disguise, and when the committee hands over a big bag of money to her Rickie makes himself known and is forgiven. Nothing came of the flirtation with the ranch lady, nor from Rickie's presence among the spectators at the show.

A Boomerang Joke (Pathe, Feb. 7).—This farce-comedy, by the Pathe American Players, has real wit, and is done with spirit and understanding, making it a laughing hit. The young American admiral makes a mistake and sends himself out at a ball by a foreign count. He plots with a friend, who impersonates a woman at another ball, and undertakes to win the count away from the girl. The friend makes a fetching female, and the count easily falls a victim, but during the evening the real girl and the bogus female become fast friends. The impersonator evidently loves her himself, and when he kisses her she discovers the evidence of a beard. Explanations follow, and she concludes that he is just the man she wants, the result being that the plotter and the count are both left in the cold.

The Picture Writer (Vitagraph, Feb. 7).—Too high praise can scarcely be given this poetic and artistic picture, which is aptly termed "an Indian idyl." For smoothness of construction and graceful, impressive playing, it has seldom, if at all, been excelled. The picture writer is an Indian, who paints Indian figures on animal pelts. He is looked down upon by the warriors, and is denounced by the chief, whose daughter, however, loves the painter. When the invocation is made to the Great Spirit, the painter's offering is rejected by the chief, and he is banished. Then comes a dread pestilence. The maid falls sick, and the medicine man fears to minister to her. The despised painter in exile hears of it, and comes to her tent, nursing her back to health but contracting the disease and in the end dying. Then at last he receives recognition in a state Indian funeral, in which his soul is commended to Manitou. The backgrounds, the costumes and the entire manner of treatment give poetic atmosphere to a notable subject.

Röntgen's X-Rays (G. G. P. C.).—This subject is approached with the usual skill in expression and presentation that is to be found in this company's scientific subjects. It shows the production of these rays, their use and last of all a small frog is shown upon the screen in the light of the rays, in which the relief of his bony structure and movements appear. The method of photographing subjects under this process is also given.

Indian Blood (Pathe American, Feb. 3).—Perhaps the keenest pleasure one may derive from this film is in watching the small boy play his Indian part with such a convincing and convincing power that is indeed interesting and quite as convincing, for he brings an enthusiasm to his role that his elders might do well to imitate. This very fact of enjoying the sight of a little boy acting being an Indian in front of the camera, while extremely entertaining, perhaps detracts from the main purpose of the tragedy that would have been better realized had the role been entrusted to a youth just budding into manhood, and in whom such passions were beginning to give expression. Instead of a quarrel with the chief's son, the Indian is made an outcast from his tribe, and departs with his squaw and son. While camping near the tribe he meets the chief's son and a struggle takes place in which the Indian is mortally wounded. He crawls back to his wigwam and relates the circumstance. His youthful son follows up the chief's son and kills him, and the dying man gives him his bonnet as a reward for his pluck. The story has been given a thoroughly artistic presentation both in acting and in the selection of backgrounds that fittingly blend with the subject.

A Cure for Jealousy (Lubin, Feb. 5).—In the latter part of this amusing little comedy the action wakes up and there is much laughter in the way it is played, but the first part is of a rather weary and uncertain nature, which prevents a thorough enjoyment, because it does not sufficiently outline the intention. The spectator is too busy wondering why the husband did not bring his wife along with him to visit his friend, and he also wonders why the man visited was so jealous of his wife, and later, after his departure, one wonders why his friend did not go with him, and still later, when this friend did not seem quite pleased with the advances of his wife, why he did not get up and leave, as no definite reason seemed to be given why he should stay. Harry Meyers plays this role with humor and distinction. Ormi Hawley is the wife of Arthur Johnson, the jealous husband, who, it must be confessed, is very amusing in the role, but appears somewhat of a vague uncertainty. The situation does not always harmonize with the situation. He is very jealous of his new wife, and when a friend calls, who has also just been married, he goes off to his office, leaving the young man with his own wife. That he receives no reply to his phone call seems to arouse his suspicions, for he returns, supposedly for his keys, and finds his wife making love to his friend. While the friend seems to object to her forward advances, she has decided to take this method of curing her husband of jealousy, though it is really a very queer, quite evident how he was cured. It would rather seem that he simply found out his mistake in supposing his friend true. The friend's wife calls for her husband and the jealous man sees him kissing her in the hall. He believes that it is his wife that the friend is kissing until he meets the two women in the hall, and explanations follow.

The Commuter's Wife (Edison, Feb. 7).—There is little doubt that this film will prove itself vastly entertaining to him who is known as the commuter, for it seems to fully represent the difficulties that beset this individual and his family. The suggestive amusement comes from the fearful wife, who, when she learns that her husband is at the office, imagines all sorts of things are going to happen and are happening. Accordingly, when her infant son awakens at night and remembers that he has left his rocking horse out doors—a fact not indicated at once, which detracts from the continuity of the story rather than adding to the suspense—she mistakes his cry and the fall of the ironing board in the kitchen for the presence of a tramp who had begged for food that afternoon. Unwittingly she and the equally scared maid lock the child out and there he re-

SENSATION OF TWO CONTINENTS! THE TALK OF THE CENTURY!

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\$200,000 PRODUCTION

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MISSISSIPPI, VIRGINIA,
TENNESSEE.

MR. WELLS had DANTE'S "INFERNO" for the same territory. BOTH FILMS MADE BY MILANO CO., Italy.
He says HOMER'S "ODYSSEY" is by far the most elaborate of the two.

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main. One is inclined to wonder just how it was that her motherly instinct at this point did not cause her to see that her child was sleeping safely in bed, but the situation was relieved by the father coming home and the finding of the child asleep on the back porch. The situations fulfill their promise at every point in the humorous and natural manner of their evolutions and playing, but it is thought there would have been a greater sense of the comedy of the situation had the production been delivered with just a little more snap. The director is G. Jay Williams, and the cast includes Blagov Cooper, the commiser, Edward O'Connor, the tramp, Mrs. G. Jay Williams, as the wife, and Kathleen Oughlin as the child.

A Sister's Love (Biograph, Feb. 3).—A sister's sacrifice is the subject of this film, and while it is a film that commands both the attention and the interest, it cannot be said that it drives home its point or theme in the usual graphic and vivid manner that is generally present in this company's work. There is an apparent indication of sliding over situations and a general choiced impression in the sequence of the scenes that naturally does not give the impression of a clean-cut, smooth destination. At her mother's death the older sister promises to shield and care for the younger sister. In consequence she loses her life of happiness with her lover, who disappears from her life. Some years later her sister is sent to a musical conservatory in the city, where she meets a wealthy young person and is married. She forgets her sister, until at length she is summoned to her bedside. There is a readjustment of affairs, and the older sister again meets the man who left her years before. The manner of this meeting, leaving the girl is not as convincing as might be, as he seems unnecessarily harsh and indifferent. Perhaps the theme of the story as well as the general impression would have been benefited had the refusal to marry come from the girl rather than the man, thus making her sacrifice the greater. One feels as if it is done that the girl was not losing much in having this man pass out of her life. It would also seem that added power and strength would have been gained had the older sister really borne out the fact that she was the older sister both in actions and in appearance. At times she was equally as young, if not younger, than her sister.

The Melody of Love (Essanay, Feb. 3).—The underlying pathos and the tragedy of a self-sacrificing life has been brought forth on this film with no small amount of feeling and sympathy, and is acted with conviction, if not always with the dramatic power that would seem to be necessary in a production of this sort. It depicts the lost hopes and ambitions of a musician. Before his coming marriage he composes a march for the occasion. The night of the wedding he is taken with a fever that leaves him blind, and he releases the girl from her promise. Years afterwards she is about to be married to another, when the church organist is taken sick, and the blind musician is asked to take his place. The old wedding march that he had composed for his own wedding he now plays for her for whom it was written, but with another man at her side. The picture has moving qualities and is put on with care, the church scene and organ loft being especially noteworthy. It would seem that the climax, where she discovers that he is playing an old familiar tune, would have been somewhat more convincing and natural, as well as dramatic,

had she been made aware of the fact as she came up the aisle to the ceremony and come face to face with the blind organist afterwards. The scene where the rector and sexton learn that the organist is sick and send for the blind musician was meaningless at the time of presentation, as the explanation was left until the next scene in the form of a letter, the substance of which would seem to serve better as a title for the preceding scene.

Tricked into Happiness (Lubin, Feb. 7).—There is a certain appeal in this story that makes it interesting despite the quite improbable nature of the circumstances. The setting is generally effective, and the story is clearly told from the very start. The new superintendent of the factory goes to board with the stenographer's family. The stenographer and her sister are both attracted toward him but he prefers the former and they become engaged. Then an accident makes him blind. The stenographer doesn't fancy a blind man for a husband, and runs off with an office clerk. The blind man in delirium calls for his sweetheart, and the sister impersonates her, even to the extent of marriage. A year or more after, with a baby to blame the home he still thinks he has married the stenographer. The improbability of maintaining such a deception for so long, even if it could have been done for a short time, should have been apparent. Moreover, it was a sort of irony that was unnecessary as well as weak. Other conditions were the unconvincing medical examinations. The story ends with the stenographer coming home and the truth coming out.

LICENSED FILM RELEASES

Monday, Feb. 10, 1912.

(Bio.) The Fatal Chocolate. Com.	Feet
(Bio.) (or a Hatch) Com.	1000
(Kalem) The Alchemist's Conspiracy. Dr.	1000
(Lubin) Army Aviation Practice. Novelty. 200	
(Lubin) A Midwinter Night's Dream. Dr.	1000
(Pathe) Pathe's Weekly No. 5—1912.	1000
(Top)	1000
(Selig) The Danites—Part 1. Dr.	1000
(Vita) The Struggle. Dr.	1000

Tuesday, Feb. 20, 1912.

(Edison) The Nurse. Dr.	1000
(Essanay) The Bitter Battle. Com.	1000
(Essanay) Curiosity. Com.	1000
(C. G. P. C.) The Gamekeeper. Dr.	1000
(C. G. P. C.) The Dark Continent. Sc.	1000
(Cines) Leah's Trick. Com.	1000
(Cines) Valley of the Umbria. Sc.	1000
(Selig) The Danites—Part 2. Dr.	1000
(Vita) The Love of John Rusk. Dr.	1000

Wednesday, Feb. 21, 1912.

(Edison) Through the Rockies. Sc.	350
(Edison) Everything Comes. Com.	650
(Edison) The King's Command. Dr.	1000
(Kalem) The Girl Deputy. Dr.	1000
(Pathe) Marriage or Death. Am. Dr.	1000
(Lubin) In Dis-a-Country. Dr.	1000
(Lubin) Her Last Shot. Dr.	1000

Thursday, Feb. 22, 1912.

(Bio.) Under Burning Skies. Dr.	1000
(Essanay) The "Lemon" Com.	1000
(Lubin) Her Heart's Refuge. Dr.	1000
(Melita) Melita's Ruse. Dr.	1000
(Pathe) Poor Jimmy. Dr.	1000
(Selig) When Memory Calls. Dr.	1000

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★ MELIES ★ WESTERN PICTURES

FEBRUARY 22D

MELITA'S RUSE

IN a saloon brawl Jose is shot, and Pedro, fearing he will be implicated, flees. The sheriff is soon on his trail. Pedro meeting his sweetheart, Melita, tells her of his predicament. Even then the approach of the posse can be heard. She hides Pedro in a barn, hastily dons his coat and hat and rides furiously to mislead the pursuers. Meanwhile Pedro's attack on a woman who discovers him in the barn causes his arrest. Melita fringes jealousy which again fools the sheriff, and by a clever and novel ruse contrives his thrilling escape out of prison to safety across the border line where she joins him, to be made one by the Padre.

Approx. length, 1000 feet

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THE WORLD'S GREATEST STUDIO

Paris, France
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BRANCHES THROUGHOUT THE WORLD

Friday, Feb. 23, 1912.

(Edison) Children Who Labor. Edu. Dr.	1000
(Essanay) The Little Black Box. Dr.	1000
(Kalem) Back to the Kitchen. Com.	1000
(Selig) A Persistent Suitor. Com.	1000
(C. G. P. C.) The Presentiment. Dr.	1000
(C. G. P. C.) Ancient Rome. Sc.	1000
(Vita) Cure for Pueritis. Com.	1000

Saturday, Feb. 24, 1912.

(Edison) New York City Street Cleaning.	425
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The Loric Theatre in Lacombe, Wyo. has continued vaudeville and drawing well with straight picture bills.

Reviews of Independent Films

The Grub-Stake Mortgage (American, Feb. 8).—The bare bone of this rather conventional little Western drama may be a little obvious, but at the same time it has interesting and entertaining qualities and is acted with understanding if not always with power. The villain sells a mine and persuades a man to mortgage his farm to buy it. The money is obtained from the foreman of the ranch, who, after the man's death and the mortgage becomes due, asks payment of the daughter. She is unable to meet the obligation, but offers him a share in the mine. He sends his engineer to investigate the claim and he finds it worthless. At this point the villain in the strange, unphilosophical manner of his kind, steps forward and tells the girl that the mine is no good, and takes this opportunity to propose marriage. Of course she does not accept, but when the young engineer comes to tell her that the mine is worthless, she declares that he must make a correct report. The result is that she is cast out of her home and wanders out on the plains. One somehow feels that the young engineer would not have permitted this had he known it, and there would seem to be plenty of opportunity for him to know it, but probably the reason she wandered off in this aimless manner was because she was despondent and had no friends in the world, which is also strange in such a fascinating tale. But it might have been so that the villain could make violent love to her and the hero save her and destroy the mortgage he had just bought with his own money. One hopes he did not have a charge of murder preferred against him for having tossed the villain over the embankment.

The Signal Code (Thanhouser, Feb. 9).—As far as a story is concerned, this is a rather raw old melodrama that somewhat stretches our credulity, but the background of a warship fleet, together with the good handling of these scenes lends an enchantment and interest outside the story itself. The action is also of a high order, but in spite of its art it rather fails to convince the thoughtful spectator in his wonder if such things could be. Indeed men do portray all sorts of weaknesses led on by the wiles of a lady, but our young lieutenant in this film really did not seem to be the sort of chap to let the girl so easily run away with the United States Government secret signal code book, at least in such an open manner. Perhaps the play was made to order and marked "rush." The young lieutenant makes friends with a sailor by aiding him in obtaining a leave of absence. He then makes friends with a countess who is a spy and who visits him on the ship and then runs off with the signal code, to which he idiotically submits when she says it is to test his love. The action which he had befriended clings to the side of her automobile that also contains her accomplice, and places a stone in her bag to take the place of the code book, which he returns and returns to the ship.

Mrs. Cranshaw's Jewels (Solax, Feb. 9).—If the lady of this film had marched into her husband's presence when she found the telegram telling him to invest thirty thousand dollars in certain stock and said: "John, why are you making a wax impression of the key to my jewel safe?" the story might have been slightly different, but evidently more natural in effect, but the lady who evidently wanted to make a motion picture story, miraculously suspected her husband's intention, went to her jewel safe and "stole her own jewels." If such a thing be possible, which would seem to show she did not have a very high opinion of her husband's honor, and thus did not dare to appeal to his conscience. When the husband did not find them there the police were called, and the title says they suspected the husband, though the grounds for this suspicion might not be apparent. However, the butler who saw the wife take the jewels, informed them of the fact. Thus the husband learned a much needed lesson, especially when he received notice that the stocks in which he was to have invested had not proved valuable. For quite a period the action appeared to be a deal of fun and nothing. Much of this excess of action, however, may be due to the manner of playing that is not fraught with as much meaning or dignity as is requisite in the playing of a serious drama. In leading man, who failed to understand the situations, was the chief offender in this respect.

The Tramp's Dog (Lux, Feb. 9).—This film makes a pleasing little diversion, and relates how a dog became attached to a tramp, who was wrongly convicted of waylaying a farmer and robbing him. The dog ferreted out the true thieves in their den and thus freed his master.

Weaving Carpet (Lux, Feb. 9).—The making of finely woven rugs and tapestry has received a full and interesting exposition on this film. It shows the process of dyeing and weaving of silks and wools, and the subsequent result in some artistic carpets of various kinds and patterns.

The Helping Hand (Imp, Feb. 9).—No doubt this film affords passing interest to many spectators, but it rather lacks that complete mood due to the unfolding of the story that might have made it an extra absorbing little portrayal of life. It seems to lack a unity of tone, and consequently fails in bringing out to the full the theme of the tale. The old man is discharged, because he is old the day his mortgage on his house comes due. He lacks \$20 to pay the remainder, and the cruel real estate gentleman refuses to accept anything else. The old man then decides to sell his body to a hospital, but the hospital does not care to buy it. He then finds a pocketbook dropped from an automobile and returns it to the owner, who rewards him very substantially by presenting him with \$20. That makes the sum complete, and he starts forth to the real estate man, but stone in the park to being a very thoughtful old man, he lays his pocketbook with all his money in it down on the park bench and goes to sleep. Two thieves come along to steal it, but are prevented by a man above trimming trees. He brings down his long shears and takes the wallet up. He then puts it back in its place, much to the surprise of the old man, who goes on his way to pay his bill. His going to the hospital, of course, adds nothing to the story, as it results in nothing and the same might be said of the shears incident, which is a comedy incident, and in this case, although unique as may be seen, tends perhaps to destroy the sympathy. In spite of this general lack of unity, the actor has made his role a compelling one.

Hopkins's Dog-Gone Luck (Nestor, Feb. 5).—Her love for her small noodle was the flimsy but determined landlady's great weakness, and while, perhaps, it was not strict

ethics for the young man lodger to so cruelly play upon that weakness, and thus pay his board bill, his method surely commands our admiration, for its ingenuity and arouses the spirit of fun. She absolutely refused to permit the youth to continue longer under her roof unless he paid his board, and when a little loiter to the housemaid brought as result in forthcoming meals denied him from the lady's table, he contrived to set loose her noodle, the companion of her bosom. In her dire distress there was no one to help her or suggest the proper thing to do, for the loss was no loss to this boarding house from the viewpoint of the boarders, so the young man proved himself the exceptional youth he was by suggesting that the lady insert an advertisement in the paper with a substantial reward. Then the dog came back with surprising alacrity brought by the young man's accomplice. Then there was a division of proceeds, and a landlady was paid a number of weeks in advance with her own money and a new star boarder was born. The little farce shows a pleasing ingenuity in the manner in which it is played and presented, and is both delightful and entertaining.

The Protector of the Cross (Bison, Feb. 6).—No doubt if the players had enacted the various dramatic situations that this story contains with the requisite virulence and intensity, it would have stood out as a strong and compelling picture. The general management of the actors, however, seems to fail to bring out the heart of the story in spite of a fairly well organized plot. Because of the husband's cruelty to the wife, whose affections had been neglected for the hot female girl, the young man stepped in to befriend her. In the man's cabin he accidentally shot the husband in a struggle, and the shooting was believed to be done by the wife. They both sought the mission father, and were protected beneath the cross in a theatrical scene, after which the sheriff listened to the story of the shooting which it was found necessary to do in pantomime, and was convinced accordingly.

The Trouble Maker (Thanhouser, Feb. 6).—The trouble maker was a society man, who had lost his fortune and became the social secretary of a wealthy young couple, who had come on from the West to break into society. The husband grew disgusted with the life, and the trouble maker accompanied him in the affections of his wife, until at length there was a divorce. The young woman, however, found that the true reason of the trouble maker's desire to marry her was to win her money that he might pay his debts. This was learned by holding before a mirror a blotter, on which he had blotted a letter. She took the same train back West with her former husband. There was a gradual reconciliation, until arriving at their old home where they had previously started out in life. The production is presented in the manner in which it is put on and acted, and is artistic and finished in every way. The three principal characters appear true. The story in its present state has entertaining power, but no doubt would have added force had the underlying philosophy been brought forth in its evolution.

The Nurse (Powers, Feb. 6).—The amusement that the spectator might otherwise derive from this film is somewhat impaired by the vagueness that hangs over the action. The manner in which the note is handled, and the support does not seem to give a strong and sufficient reason for the wife leaving the home. The reason for her leaving the child with the other woman is not altogether clear, as one cannot imagine her so doing in life. Whether the man married the other woman is also left a little too much to the imagination though one would judge from the conclusion that he did not—that wife, who had disguised herself as the child's nurse when she was constantly crying for her mother, rushing off to the river to commit suicide when her disguise was discovered seemed also peculiar. Since it was her presence that was calculated to cure the child, it would seem that her motherly instinct would have bade her stay at all events. Presumably it was to make a startling scene to bring the wife and husband together, for he saved her as she was about to jump into the water. There would seem to be a stronger human conflict in the more natural mother and situation. The other woman was an old schoolmate of the wife. By her conduct she made it appear that the husband no longer loved his wife. Accordingly the wife left her husband and child, but reading in the paper that the child was ill and crying for her she returned home disguised as a nurse. The role of the husband is marked by its discretion and dignity. The other members of the cast are not so accountable, in that they do not seem to be in harmony with their respective roles.

White Cloud's Secret (Nestor, Feb. 7).—The presentation of the film is a dramatic one, showing how an unconscious returning of good for evil in the second generation, explained the crime committed against the father by causing the son of the offender to return the stolen goods. The story has received most careful treatment, and makes a gripping tale mainly from the nature of the story and its development, but from the backgrounds and acting which express the situation at every point. When the young Indian returns from college, his aged father on his deathbed tells him how he robbed a settler of gold, and relates the hiding place in the desert. After the father's death the young Indian sets out to find the gold. He is successful in the search, but lost in the desert, his water stolen, he is befriended by the son of the man his father had killed and robbed. When he learns this he makes restitution.

Guilt by Conscience (Solax, Feb. 7).—That an umbrella is common property all men seem to feel, but it takes this film to prove that the power of conscience is great in bringing one back again when once the conscience is properly aroused. In fact, after witnessing this film one is quite overwhelmed at the amount of people that needed this lesson for when after repeated efforts to keep an umbrella in his possession this gentleman failed to do so home in a rainstorm, he inserted an advertisement in the paper to the effect that the certain party who took his umbrella at a certain place had best return it under dire penalties. The result was a porch filled with umbrellas the next morning, but a note came from the thief, saying that he could run thirty-five miles an hour, and the owner of the umbrellas might catch him if he could. It makes a laughable and witty conclusion, but the producer found it necessary to insert a six page race at this point that rather spoils the amusement that the movie creates. It is possessed of good farce humor

Kindly mention DRAMATIC MIRROR when you write advertisers.

THE MAJESTIC

TUESDAY AND SUNDAY

Owing to the majority of exchanges thinking our last Friday release would be Feb. 16th and their discontinuing Friday after that date and substituting Tuesday release commencing Feb. 27th, we have cancelled completely our Friday release of Feb. 23d, the last Friday release appearing Feb. 16th. Sales Company approved action.

Our change of release day from Friday to Tuesday has been sanctioned by the Exchanges and Exhibitors all over the country, and we are pleased that it met with such universal approval.

OUR FIRST TUESDAY RELEASE, February 27th, "STRIP POKER"—a comedy—a decided novelty—a young couple in financial distress await the coming of the rich uncle from Europe—on his arrival he meets his old college chums and they play the old college game—"Strip Poker." It's the funniest film ever produced.

TWO HIGH CLASS PICTURES

Friday, February 16th, "HIS STEP-MOTHER"—a powerful sex problem story wherein arises a situation that only the most finished and delicate handling can bring to a satisfactory result. This story has vitality of plot that will grip the attention and hold in suspense until its last moment, when the sun breaks through the clouds.

Sunday, February 18th, "PETTICOAT PERFDY"—a comedy which we advise you to advertise as a prescription for the blues—as admittedly farcical comedy that, without offending sense of probability and reason is one continuous laugh, as is followed the uneven but upward career of a lover who fights his way through a maze of petticoats to his sweetheart's side.

COMING RELEASES

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"THE BEST MAN WINS."—High Class Comedy.

"THE CLOSED BIBLE."—Powerful Drama.

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CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY

For the Cause of the South
His Secretary
The Passing of Randall & Co.

NEXT—At the Point of the Sword—February 16

ASHLEY MILLER

The Stolen Nickel
Father's Bluff
Von Webers' Last Waltz

NEXT—Children Who Labor—February 23

C. JAY WILLIAMS

The New Editor
The Commuter's Wife
Hogan's Alley

NEXT—The Little Delicatessen Store—February 17

OSCAR C. APFEL

The Jewels
Lucky Dog
The Corsican Brothers

NEXT—The Nurse—February 20

THE WORLD'S GREATEST STUDIOS
Paris, France
Fort Lee, N. J.
ECLAIR
FILM CO.
BRANCHES THROUGHOUT THE EARTH

In the presenting, and is, of course, a suggestive and laughable idea in itself, although quite old. The settings are adequate, but lack quality.

Mrs. Mathews, Dressmaker (Imp, Feb. 8).—Here is a simple entertaining little tale that would seem to teach consideration for others. It has pleasing and sympathetic qualities, though the work of the players is not deep. It tells the story of a dressmaker who is forced in spite of her illness to work for herself and child. There comes a hurry call for a dress of a wealthy patron, who desires to wear it on a particular occasion. When it is delivered, after the dressmaker has spent all her energies upon its making, she refuses to pay the child delivering it. The child is taken sick and the mother, without funds, steals to buy medicine. She is arrested and then asks the payment of her bill from her wealthy patron, who wakes up to her obligation and later obtains a position in an establishment for the women. It is perhaps a trifle less conventional both in treatment and

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Social, Political and Business Dramas.

Big prices paid for high-class stuff.

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subject matter to stand out as a distinct composition.

A Tenderfoot's Revenge (Bison, Feb. 9).—There is a deal of rough and ready humor in this picture that is played in good spirit that does not overstep the bounds of apparent probability in playing or presentation and is therefore one capable of pleasing a cosmopolitan audience. The humor of the situation is the manner in which the tenderfoot gets even with the cowboys, who undertake to show him a thing or two upon his arrival at the ranch. He wins the affections of the young lady concerned, who after the general rough-house they give him conceives the plan of using the battery he had brought on from the East to use as a daily strengthener, to a more enthralling purpose. The pair of lovers proceed to place it under the mess table and arrange it in such a way that while the boys are eating they receive a shock and cannot be released unless the battery is shut off. While the boys are held fast in this predicament the two run off and are married. The picture is effectively put together, the incident of the battery's remarkable power, while probably impossible, being in accordance with popular belief on the subject and therefore sufficiently plausible.

The Stolen Letter (Reliance, Feb. 7).—The little girl in this film was tempted to steal the very letter that was destined to bring her the very happiness that she sought, but which contained a very different message than that she had anticipated. The manner in which her temptation is brought out, and the change of heart that the young man experiences are most cleverly and humanly delineated in this delightful little play. It is acted with charming delicacy, and put on with a wealth of detail that is particularly pleasing. In order to become worthy of his fiancée, the young man decides to settle down, and goes to a neighboring city where he has obtained a position. There he meets a young girl, who fascinates him and who is equally enamored of him. In spite of his best efforts he is unable to prevent himself from showing his feelings, while she becomes jealous of the letters he receives from his other woman. She is tempted to steal a letter from her, but after a struggle with her conscience she returns it, and when the young man opens it he finds that his fiancée is to marry another.

The Hands (Eclair, European, Feb. 8).—For the spectator who loves the thrill this should prove a most satisfying feature, and, although it is a rather gruesome subject, the consummate art and delicate treatment that has been afforded it gives it a sort of fascination that commands one's attention outside the emotional qualities that the drama may contain. It is wonderfully well played and dramatically presented. A young woman while visiting an institution for the insane becomes impressed with a patient who has been confined for strangling his wife, and who at some remote period had attempted the life of a nurse. The door of the garden is inadvertently left open and the insane man, who in his turn has been impressed with the woman, follows her and pursues her in a most dramatic and intense chase, and is about to strangle her when the guards arrive from the institution.

The Awakening (Eclair, American, Feb. 6).—Reformations by dreams are not as a rule extremely convincing picture dramas, but this little play has been performed with a certain human depth that at once arouses the sympathies, and one is able to feel that a youth in like circumstances might realize the follies of his ways and be caused to change his mode of life. After his graduation from college his family and sweetheart have prepared a little homecoming for him, and while they wait for him he is in the saloon. A friend attempts to take him away, but he does not consent to go until he becomes stupefied with drink. He is taken home to his amazed family, where he falls asleep over the table. They, believing that he is tired, permit him to sleep on. He then dreams that he is thrown out of the saloon, and goes to some dive where he meets his sweetheart, who is by no means the sweet, pure-minded girl that she is in life, accepts the advances of his friend, and in attempting to separate the two the misadventure means for the man kills the woman; still in his dream he imagines himself sent to prison, where he is sentenced to be hanged. He awakens from his dream, and that with the reception his family give him aids him in his resolve to live a better life. Edwin L. Johnson as the youth brings much understanding to his role, while Florence Hale is the whole-souled mother. Dorothy Gibson is the girl.

The Aviator and Autoist's Race For a Bride (Champion, Feb. 5).—Much cannot be said of the story of this film, the plot of which is well expressed in the title, and little interest will be found in the manner in which this story is acted, but as a feature film showing the maneuvers of an aeroplane and a race between it and an auto racer, it makes both a unique and an exciting incident. To satisfy curiosity the aeroplane youth won the girl.

Called Back on the Night Path (Ambrosio, Feb. 7).—The sincerity and the depth of feeling with which this little life's drama is played results in a most compelling and artistic film relating how by his young daughter's doll the father was brought to realize that the life he had chosen to leave was not the best way after all. He had passed himself as an unmarried man to another woman and neglected his wife in consequence. One evening, as he was to visit the other woman, his young daughter asked him to have her broken doll fixed. He placed it in his pocket and forgot the incident, but was forcefully reminded of it when on meeting the woman, the doll slipped from his pocket and she found the truth of his double life. Her actions at this point, together with his guilty conscience, caused him to realize the error of his ways. He returned the doll mended and there came a like mending of a breach between him and his wife.

PERSONALITIES OF PLAYERS.

WHITNEY RAYMOND, of the Essanay Eastern Stock company, enacts a remarkable female impersonation in Essanay's comedy, entitled *The Lemon*, which is booked for release Feb. 22. Mr. Raymond is a handsome young man, and his portrayal of the mysterious "woman" in the above-mentioned photoplay will certainly cause the ladies, who view the production, much wonderment as to how he manages to appear so striking in feminine finery. His photo in female garb appears elsewhere in this issue.

AL MCGOVERN, now director for the Powers Company, was once with Robert Edison. Mr. Edison made him a present



BIOGRAPH FILMS



Trade Mark.



RELEASED FEBRUARY 12, 1912

BILLY'S STRATAGEM

A Vivid Portrayal of the Early Days on the Frontier

The little frontier family, in their stockade home, is enjoying the simple life such an existence induces. The father goes off to a distant woods to work, and while the mother is there with his lunch, good-natured grand-dad, who is left in charge of the two young children, allows them to go outside of the stockade to play. In another section of the woods is a peaceful tribe of Indians, but an unscrupulous trader lets them have in exchange for skins, a quantity of whiskey. On this "fire-water" they become drunk and, in search of more, attack the stockade home, killing grand-dad and driving the youngsters in terror into the cabin. The children, cornered, upset a keg of powder in the kitchen and put a slow fuse to it, escaping through a back window. The Indians enter the kitchen just as the powder explodes. The details of this picture make it one of the most thrilling ever produced.

Approximate Length, 995 feet.

Trade Mark.



RELEASED FEBRUARY 15, 1912

THE MENDER OF NETS

In the Tangled Mesh of Life's Nets

The little mender is betrothed to Tom, the fisherman, rejecting the suits of all the others. Tom, however, is weak, and finds that his old infatuation for Grace still haunts him. Grace has sacrificed all for her love for Tom, and when she sees him courting the little mender, she reminds him of his duty toward her. He realizes the strength of this, and hints to the little mender that he is not worthy of her. Grace's brother learns of her dishonor, and attempts vengeance. A quarrel ensues between the men, and the little mender, ignorant of the cause, attempts to save her sweetheart from the snare of the brother, and her tender appeal turns him for the time from his purpose. The little mender learns, however, the cause and the truth of the other girl's sorrow, and, smothering her own feelings, awakens Tom to his sense of duty, while she returns to mend the nets, solaced by her memories and her old father.

Approximate Length, 995 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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The STAR is MILDRED HOLLAND.
 The PLAY is "THE POWER BEHIND THE THRONE."
 The LENGTH is TWO REELS.
 The DATE is March 12th for BOTH reels.
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For Tuesday, Feb. 20

HIS BROTHER WILLIE

For Saturday, Feb. 24

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BIG NEWS FROM THE IMP!

First California Release!

On THURSDAY, Feb. 29th, the Imp will release the first picture from its California Stock company. It is glorious! Plot, staging, acting and clear, delicate photography will delight you. The scenes are laid near the famous old San Gabriel Mission, built in 1771. Use every effort at your command to get this winner. The title is

"Rose of California"

(Copyright, 1912.)

First Prize Winner in Imp's Big Contest Released Soon!

On SATURDAY, March 2nd, the Imp will release the comedy which won the capital prize in its recent tremendously successful contest. It was written by Miss Louise Carter of New York. ADVERTISE IT as the "first prize winner." Advertise it in advance. It is one of the richest comedies in years. The title is

"The Right Clue"

(Copyright, 1912.)

On the same reel you get a splendid comedy of a totally different nature, entitled "BEAT AT HIS OWN GAME." Be sure you get this reel!

Another Great Imp-Baggot Film!

On MONDAY, Feb. 26th, the Imp will release a film which ought to be a special feature, but which is a regular release. King Baggott and Miss Vivian Prescott (the latter making her first appearance in an Imp drama), will give you the treat of your life. This film is entitled.

"The Immigrant's Violin"

(Copyright, 1912.)

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CARL LAEMMLE,
President

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WANTED—MEN to learn to operate moving picture camera. We have a school (registered), the only one in the world, which others imitate. Address Special Event Film Mfrs. Co., 248 West 55th St., New York.

WANTED—A representative in every town to interest moving picture managers in something of interest to them. Liberal commission. M. H. Smith, 1455 Undercliff Ave., New York City.

WANTED—Good picture house in live town. State seating capacity, net earning per week, kind of service taken, and price asked. Kenny, 253 East 32d St., New York City.

WILL SELL picture house, located in good locality. Earning power guaranteed. Will sacrifice to quick buyer. If you are in the market for a paying proposition write Marks, 572 East 100th St., New York City.

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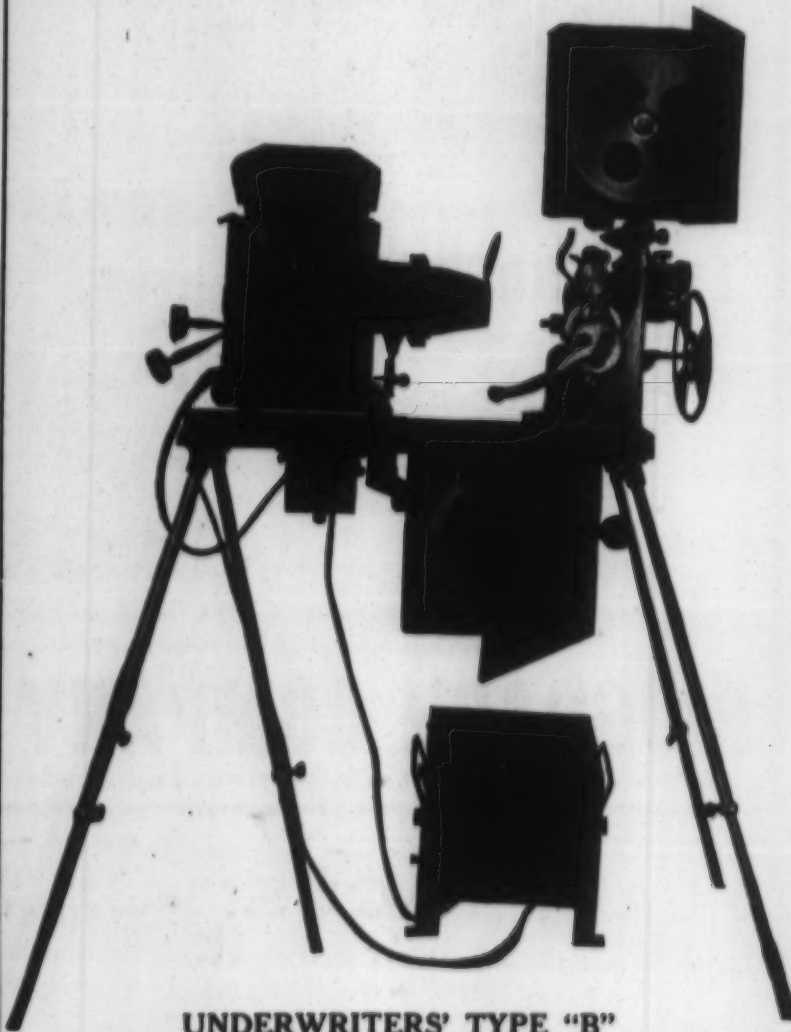
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No other business today holds out such rich promise of big returns on such small investment and at such low operating cost as the moving picture business.

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Double Magazine Rollers.

Oil Guard over gears operating the Outside Shutter so as to prevent splashing of oil on film or lenses.
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COMING EDISON FILMS

Tell Your Exchange You Want Them

Feb. 16—At the Point of the Sword, 1,000 feet. Dramatic.
Feb. 17—Curing the Office Boy, 320 feet. Comedy. The Little Delicatessen Store, 680 feet. Comedy.
Feb. 20—The Nurse, 1,000 feet. Dramatic.
Feb. 21—One Thousand Miles Through the Rockies, 850 feet. Descriptive. Everything Comes to Him Who Waits, 450 feet. Comedy.
Feb. 22—Children Who Labor, by Ethel Browning. (Produced in co-operation with National Child Labor Committee), 1,000 feet. Dramatic and Educational.
Feb. 24—New York City Street Cleaning, 425 feet. Descriptive. The Lost Kitten, 575 feet. Comedy.
Feb. 27—How Motion Pictures are Made and Shown, 1,000 feet. Descriptive.
Feb. 28—My Double and How He Undid Me, by Edward Everett Hale, 1,000 feet. Comedy.
March 1—Tony's Oath of Vengeance, 1,000 feet. Dramatic.
March 2—A Cowboy's Stratagem, 620 feet. Comedy. The Jam Closet, 380 feet. Comedy.
March 3—Lost—Three Hours, by Ethel Browning, 1,000 feet. Comedy.
March 6—The Yarn of the "Nancy Bell," by Sir W. S. Gilbert, 970 feet. Comedy.
March 8—The Hair Apparent, by Marion Brooks, 1,050 feet. Dramatic.
March 9—New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden, N. Y., 540 feet. Educational. The Patent Housekeeper, 480 feet. Comedy.
March 12—The Baby, by H. B. Marriott Watson, 1,000 feet. Comedy.
March 13—Her Polished Family, 1,000 feet. Comedy.
March 15—For the Commonwealth. Produced in co-operation with National Committee Prison Labor, 1,000 feet. Dramatic.

Thomas A. Edison
INCORPORATED

267 Lakeside Ave., Orange, N. J.

INDEPENDENT FILM RELEASES.

Monday, Feb. 12, 1912.

(Amer.) Where Broadway Meets the Moon. 1000
(Cham.) Mr. Fiddie Roberts. Com. 500
(Cham.) Robert G. Fowler. Trans-Ontarian. 500
(Amer.) Reflections from the Firelight. Dr. 1000
(Nestor) Inland, the Count. Com.

Tuesday, Feb. 13, 1912.

(Bison) "Broncho" Bill's Love Affair. Com.
(Eclair) The Patriotic Song. Am. Dr.
(Powers) The Turning Point. Dr.
(Thas.) The Silent Witness. Dr.

Wednesday, Feb. 14, 1912.

(Amh) Father's Fault.
(Cham.) For Her Father's Sake. Dr. 950

(Nestor) His Side Pard. W. Dr.
(Bell.) Wanted, a Wife. Dr.
(Solax) Beaulieu's Suitors. Com.

Thursday, Feb. 15, 1912.

(Amer.) The Innocent Gaffer. W. Dr. 1000
(Eclair) Keeping an Eye on Father. Am. Com.
(Imb) Through the Flames. Dr. 1000
(Hex) Taming Mrs. Shrew. Com. Dr.

Friday, Feb. 16, 1912.

(Bison) Wild West Circus. Com.
(Mal.) His Stepmother. Com.
(Lux) Bill Takes the Piano. Com. 541
(Lux) Baby's Ghost. Com. 400
(Solax) A Terrible Lesson. Dr.
(Thas.) Sherlock Jones, Detective. Com.

Saturday, Feb. 17, 1912.

(Great N.) Unexpected Duty. Com.
(Great N.) Italian Riviera. Sc.

(Itala) The Italian Army in Tripoli. 200
(Itala) Making a Cinematograph Scene. 800
(Imb) Pushmobile Race. Top.
(Imb) The Tables Turned. Com. Dr.
(Nestor) Brannigan's Promotion. Com.
(Powers) A Woman of No Importance. Dr.
(Bell.) The Gambler's Daughter. Dr.
(Hex.) Human Nature. Com. Dr.

Sunday, Feb. 18, 1912.

(Eclair) Contran is Fond of Animals. Com.
(Eclair) Congenial Son-in-Law. Com.
(Mal.) Petticoat Perch. Com.
(Hex.) The Girl Who Waited. Dr.
(Hex) So Speaks the Heart. Dr.
(Solax) Wise Witch of Fairyland. Dr.

Gaumont Release, Feb. 17.

(Gaumont) Fire at the Mines. Edu. and Dr. 817

ESSANAY PHOTOPLAYS

Another Thrilling Detective Drama This Week! Don't fail to book it!

Released Tuesday, Feb. 20 CURIOSITY and THE BITER BITTEN

(Length, approx., 1000 feet)

Two split-reel rib-ticklers with scenes laid in the Far West. Be sure to get these on your comedy programme.

Released Thursday, Feb. 22

THE LEMON

(Length, approx., 1000 feet)

A real comedy gem, introducing Mr. Whitney Raymond in a remarkable female impersonation. (See page 28.)

Released Friday, Feb. 23

THE LITTLE BLACK BOX

(Length, approx., 1000 feet)

Our second great sleuth drama for the month, containing a novel "third degree" and corking climax. Get it!

Released Saturday, Feb. 24

A WESTERN KIMONA

(Length, approx., 1000 feet)

A screaming Western comedy with our old friend "Alkali" Ike as chief laugh-getter. The funniest of our "Snakeville" series. Don't overlook it!

Don't Forget! Our Mailing List is Waiting for Your Name!

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521 First National Bank Building CHICAGO, ILL.
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LUBIN FILMS

Released Saturday, February 10th, 1912. Length about 1,000 feet

AN ANTIQUE RING

Joseph Simpson and Jim Dixon are rivals in the election for coming governor. Dixon and his party bribe Simpson's confidential clerk, Matthews, to invent a social scandal, which, with the co-operation of the office stenographer, comes pretty near wrecking Simpson's political chances and his family happiness. The plot, however, is nipped in time, and the worthy candidate is exonerated.

Released Monday, February 12th, 1912. Length about 1,000 feet.

'TIS AN ILL WIND THAT BLOWS NO GOOD

Roger Pierce, tired of society life, goes out into the world and takes a job as a workman. He marries the daughter of the gate watchman without informing her of his social position. After a while he takes her to his parents' home, where she is treated so coldly that she runs away and lives in seclusion and poverty. The poor lodging house takes fire, and after four years the husband arrives just in time to rescue his wife and child.

Released Wednesday, February 14th, 1912. Length about 1,000 feet.

HIS MISTAKE

Jim Dempsey duly engaged to his good little sweetheart, Mary Langdon, breaks with her and marries an actress, who has fascinated him with her gay temperament. The union is all right for a few years, but finally the wife gets tired of home life, and the four-year-old child grates on her nerves. She goes for a joy ride, and is killed, and Mary by her attentions to the child wins her old sweetheart back.

Released Thursday, February 15th, 1912. Length about 400 feet.

OVERSEA CELEBRATION

A very interesting educational picture depicting the opening of the trestle through the Everglades and Sea between Knights Key and Key West. The ceremonies were very impressive, and did honor to Mr. Henry M. Flagler, the great promoter of the Florida railways. The trestle is 46 miles long, and the work of construction was remarkable.

Released Thursday, February 15th, 1912. Length about 900 feet.

A NOTE IN THE ORANGE

Fay and Kitty Forrest play a prank on maiden aunt Kate Jordan. They write a note suggesting matrimony, place it in a chicken quill, and then insert it in one of the oranges being packed for the Northern markets. Young Bob Nugent buys the orange and rushes to Florida, where he meets the girl and declares himself on the job. Auntie is introduced and her money helps her to win out.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.

Chicago: 208 N 5th Ave. London: 95 Wardour St. Berlin: 55 Friedrich Str.

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ANIMAL PICTURES

FEB. 19

THE (1st Part) DANITES

McKee Rankin's original production of this well-known success.

FEB. 20

THE (2d Part) DANITES

A continuation of this great pioneer story of Frontier Days.

FEB. 22

WHEN MEMORY CALLS

A drama full of human emotion and picturing the many eccentricities of people we have met.

FEB. 23 (Split Reel)

A PERSISTENT SUITOR A Comedy

Proving the old assertion that true love never runs smooth.

And SEEING DETROIT

Another of Selig's Seeing the Cities. Educational.

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RELIANCE FILMS

SATURDAY, FEB. 24, 1912

A CHILD'S FIRST LOVE

A strong dramatic story of the pathetic love of a child for a doll.

WEDNESDAY, FEB. 28, 1912

BEDELIA AND THE SUFFRAGETTE

One of those screamingly funny "Bedelia" comedies your patrons will be clamoring for. Whatever Else You Do—Don't Miss This!

On the same reel are
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The oldest city in America.

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3 Comedies and 1 Drama

Feb. 12, INBAD THE COUNT

Feb. 14, HIS SIDE PARD

Feb. 17, BRANNIGAN'S PROMOTION

Feb. 17, TIGHTWAD GETS A BARGAIN

4 Comedies on 3 Reels

Feb. 19, BLIND MAN'S BUFF

Feb. 21, ROLLICKING RED'S BIG LARK

Feb. 24, SETTLED OUT OF COURT

Feb. 24, TIGHTWAD SAVES A DOLLAR



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